ANTIQUITIES & ANCIENT ART

25 May 2021



Timeline Auctions

Est.1858



May 2021 Catalogue Auction

Welcome to our second ancient art, antiquities and coin catalogue auction of 2021.

Following the initial selection process and thorough analysis undertaken by our in-house cataloguing team, the objects within this sale were vetted by our committee of external experts at the beginning of April.

We would like to take this opportunity to welcome two more archaeologists to our consultancy and vetting team, Dr Alberto Pollastrini and Dr Laura Vigna. Dr Pollastrini completed his PhD in Egyptology at EPHE Paris and has published research on military history and pharaonic ideology. Dr Vigna specialises in jewellery, ceramic and marble; bringing with her a wealth of experience including working for many notable institutions such as the Capitoline Museum in Rome, the Archaeological Superintendence of Rome, and the Italian Central Institute for Cataloguing and Documentation.

Highlights of this sale include: lot 8, the Egyptian Human-Headed Canopic Jars, guided at £60,000-£80,000; lot 30, a Greek Marble Gorgon, guided at £15,000-£20,000; lot 37, an Elymaean Hellenistic Silver Bowl with Animals, guided at £80,000-£100,000; lot 38, a Graeco-Roman Gold and Emerald Necklace Element Set, guided at £10,000-£14,000; lot 98, a Fresco of a Roman Military Commander, guided at £25,000-£35,000; lot 114, a Byzantine Gold Ring with Jesus and Archangels, guided at £15,000-£20,000; lot 389, a Renaissance Bust of Marcus Aurelius, guided at £40,000-£60,000; and lot 427, the Medieval Gold 'The Gift of Loyal Love' Posy Ring, guided conservatively at £4,000-£6,000.

Our May catalogue is dedicated to a prominent archaeologist, the late Basil Brown; the dedication written by independent Anglo-Saxon scholar, Stephen Pollington, who has worked extensively on Sutton Hoo. Stephen has kindly agreed to give a presentation on the excavations at Sutton Hoo and the magnificent artefacts that were found there. This lecture will form part of our customary viewing and champagne reception at the May Fair Hotel, as soon as UK isolation rules permit.

Yours sincerely,

Brett Hammond (CEO)



This catalogue is dedicated to the team who laboured to bring the treasures of Sutton Hoo to light.

The story of the discovery is well known and has been recently dramatized in the film The Dig starring Ralph Fiennes, Carey Mulligan and Lily James.

The land at Sutton Hoo, overlooking the River Deben in Suffolk, was owned by Edith and Frank Pretty. Edith was from a wealthy background in Yorkshire while Frank was heir to an important Suffolk drapery business and had served with distinction in the First World War. The couple had one son, Robert, born in 1937 when Edith was 47 years old. Frank died four years later; Edith found it hard to accept her loss and promoted the then-popular spiritualist cause locally in an attempt to make contact with her departed husband. She came to believe that some humps and hillocks on her estate were haunted and decided to investigate.

On the advice of the Suffolk Institute of Archaeology, Mrs Pretty employed local freelance archaeological excavator Basil Brown to undertake the project. Brown was very familiar with the soils of Suffolk and had been a contracting excavator for local museums for several decades. He was a remarkable autodidact and published author on astronomical subjects, who read Latin, French, Spanish and German. He volunteered for the Suffolk Royal Army Medical Corps in 1916, having been declared medically unfit for active service.

Brown surveyed the site and advised against digging the most prominent mound: he saw that a similar mound (now called Mound 2) showed signs of having been disturbed and wished to understand the best method of excavation without damaging undisturbed archaeology. His results in the summer of 1938 were encouraging – Brown realised that a quantity of iron rivets must be from a wooden ship, but they were deposited randomly indicating that the earth had been moved and the mound despoiled. The lessons Brown learnt in this preliminary work enabled him to tackle the larger project (Mound 1) the next summer with the supervised help of Mrs Pretty's gardener John Jacobs and William Spooner, her gamekeeper.

Brown soon began to detect ferrous stains in the sandy soil, arranged regularly in rows, from which he deduced that another ship had been buried here and that it had not been disturbed. Subsequent work revealed the presence of a quantity of gold ornaments, at which point it was considered necessary to bring in a team of experts from the British Museum under Charles Phillips. Brown was allowed to continue working on the site, but the excavation of the great wealth of treasures was undertaken by Phillips' group. The valuable material was removed from the site in moss-filled wooden trays and taken to London where it rested in an Underground tunnel for the next six years during the Second World War.

Edith Pretty's legal ownership of the finds recovered from her land was established by a treasure trove inquest in September 1939. She decided that their importance was such that they should be available to the public generally and she therefore donated them to the nation. They are presently displayed in the British Museum, and the Sutton Hoo site is now furnished with an award-winning visitor centre managed by the National Trust which retells the story of the treasures and their discovery.

Basil Brown went on to excavate several more important sites in the county, including the West Stow settlement which he identified as an Anglo-Saxon village based on the pottery kilns. He later retired from paid archaeological work but continued his private investigations around his home in Rickingall, Suffolk. He died in 1977 having suffered a heart attack some years before.

Edith Pretty died from a stroke in 1942 aged 59. Her bequest to the nation – even then valued at over a million pounds – is still the single most valuable such gift ever made.

S. Pollington

The Court House, Harwich

Antiquities - Tuesday 25 May 2021 (Day 1)
10:00 - Egyptian Antiquities (Lots 1 - 28)
- Greek Antiquities (Lots 29 - 61)
- Roman Antiquities (Lots 62 - 110)
- Byzantine Antiquities (Lots 111 - 130)
- Western Asiatic Antiquities (Lots 131 - 228)
- Chinese & Far Eastern Antiquities (Lots 229 - 269)
- India & Region Antiquities (Lots 270 - 277)
- Islamic Antiquities (Lots 278 - 289)
- Arms & Armour (Lots 290 - 330)
- Bronze Age & Iron Age Antiquities (Lots 331 - 345)
- Saxon, Viking & Germanic Antiquities (Lots 346 - 388)
- Medieval, Post Medieval & Christian Antiquities (Lots 389 - 467)
- American, Ethnographic & Natural History (Lots 468 - 500)

Antiquities - Wednesday 26 May 2021 (Day 2)
10.00 - Egyptian Antiquities (Lots 501 - 567)
- Greek Antiquities (Lots 568 - 626)
- Roman Antiquities (Lots 627 - 779)
13:00 - 14:00 Lunch
- Roman Antiquities (Lots 780 - 952)
- Byzantine Antiquities (Lots 953 - 1014)
- Western Asiatic Antiquities (Lots 1015 - 1059)

Antiquities - Thursday 27 May 2021 (Day 3)
10.00 - Western Asiatic Antiquities (Lots 1060 - 1258)
- Chinese & Far Eastern Antiquities (Lots 1259 - 1339)
13:00 - 14:00 Lunch
- Chinese & Far Eastern Antiquities (Lots 1340 - 1406)
- India & Region Antiquities (Lots 1407 - 1455)
- Islamic Antiquities (Lots 1456 - 1508)
- Arms & Armour (Lots 1509 - 1613)

Antiquities - Friday 28 May 2021 (Day 4)
10.00 - Stone Age, Bronze Age & Iron Age Antiquities (Lots 1614 - 1700)
- Saxon, Viking & Germanic Antiquities (Lots 1701 - 1772)
- Medieval & Post Medieval Antiquities (Lots 1773 - 1899)
13:00 - 14:00 Lunch
- Medieval & Post Medieval Antiquities & Books (Lots 1900 - 2007)
- Christian Antiquities (Lots 2008 - 2017)
- American & Ethnographic (Lots 2018 - 2053)
- Natural History (Lots 6000 - 6119)

Natural History & Coins - Saturday 29 May 2021 (Day 5)
- Natural History (Lots 6120 - 6331)
13:00 - 14:00 Lunch
- Coins, Tokens, Medals & Books (Lots 8000 - 8358)

ANCIENT ART & ANTIQUITIES

25 May 2021
26-29 May 2021

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Wednesday 26 May 10am (Day 2)
Thursday 27 May 10am (Day 3)
Friday 28 May 10am (Day 4)
Saturday 29 May 10am (Day 5)

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Front cover: Lot 8
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25 May 2021

Ancient Art & Antiquities



Egyptian

Lots
1 - 28

Also see lots 501 - 567

1

EGYPTIAN WOODEN STRIDING FEMALE

New Kingdom, 1550-1070 BC

A carved wooden figure modelled as a standing female wearing a wig and ankle-length garment; arms attached by tenons; the left leg held in front of the right, detailing to the face and ears; lugs to the feet for attachment. 240 grams, 26.5cm (10½"). Fine condition.

£3,500 - 4,500

EUR 4,030 - 5,180
USD 4,800 - 6,170

Provenance

Property of a North London, UK, gentleman; previously on the London art market; formerly in the collection of Egyptologist Surgeon Commander Dr P H K Gray RN; acquired 1960s and subsequently sold from the collection; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10698-175195.





1

2

LARGE EGYPTIAN WOODEN STATUE OF A NOBLE

New Kingdom, 1550-1070 BC

A carved wooden figure modelled as a striding noble with detachable arms; the shaven head and face naturalistically modelled, detailing to the bare torso, wearing a shin-length kilt; accompanied by a custom-made mounting block. 480 grams total, 33cm including stand (13"). Fine condition.

£2,000 - 3,000

EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance

Property of a Hertfordshire, UK, gentleman; acquired from a North London gallery; previously on the London art market; formerly in the collection of Egyptologist Surgeon Commander Dr P. H. K. Gray RN; acquired 1960s and subsequently sold from the collection; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10678-174914.

Literature

Cf. D'Auria, S., Lacovara, P. and Roherig, C.H., Mummies and Magic: the Funerary Arts of Ancient Egypt, Boston, 1988, p.115, fig.70.



2





3



4

3
EGYPTIAN MODEL BOAT WITH OARSMEN
Middle Kingdom, 2133-1797 BC

A gesso-painted wooden funerary model boat with animal-headed bow, manned by two oarsmen with a seated figure at the bow, stern with flared and domed terminal, and with possible later additions; accompanied by a custom-made display stand. 834 grams, 41cm (16"). Fair condition.
£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Property of a Kensington lady; formerly with Roseberys Auctions, 22 October 2019, lot 48; previously in an old French collection; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10637-173461.

Literature
See D'Auria, S., Lacovara, P., and Roehrig, C.H., Mummies and Magic: the Funerary Arts of Ancient Egypt, 1993, p. 114-115, for other examples of ancient Egyptian model boats; see Winlock, H., Models of Daily Life in Ancient Egypt: From the Tomb of Meket-Re at Thebes, Montana, 2011, for discussion on tomb models; see The Metropolitan Museum, accession number 20.3.4, for a model boat dated to the Middle Kingdom with a comparable terminal to the bow; see the Australian Museum, Ancient Egyptian Collection, object AM E060381, donated by the estate of E. Wunderlich in 1962, for a Middle Kingdom funerary boat with animal-head bow and stern.

4
EGYPTIAN FOUR SONS OF HORUS WITH WINGED SCARAB
Third Intermediate Period, 1069-702 BC

A group of wood carvings of the four sons of Horus: Duamutef, Hapy, Imsety and Qebehsenuef, with a winged scarab; pierced for attachment. 62 grams total, 39-91mm (1½ - 3½"). Fine condition. [7]
£1,200 - 1,700 EUR 1,380 - 1,960
USD 1,640 - 2,330

Provenance
From an early 20th century, Surrey, UK, collection.

Literature
See The British Museum, museum number EA26230, for a very similar group.

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For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



5



6

5
EGYPTIAN CARTONNAGE FACE MASK
Ptolemaic Period, 332-30 BC

A cartonnage mummy mask with painted details to the eyes and mouth, wearing a tripartite wig with painted headband and bands of geometric ornament. 230 grams, 31cm (12¼"). Fragmentary condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Property of a London gentleman; acquired in the 1970s.

6
EGYPTIAN CARTONNAGE SECTION WITH HORUS AND ANUBIS
Ptolemaic Period, 332-30 BC

A rectangular cartonnage panel section with painted border below, procession of five seated figures each with headdress and shoulder-length mantle, *ankh* symbol mounted on the raised knee, including goddess Nephthys, falcon-headed Horus and jackal-headed Anubis; resin-backed for stability. 54 grams, 32cm (12½"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From a Cambridgeshire collection; previously in the MSC collection, Norwich, Norfolk, 1930s-1950s.



7

7
ROMANO-EGYPTIAN PYXIS WITH ANIMALS
1st century AD

A cylindrical mould-blown opaque glass or glazed composition pyxis with small everted cut rim, decorated in low relief with images of animals within foliage including a dromedary camel, an antelope, a swan and a lioness; under each animal a bunch of flowers, including a lotus flower of the Nilotic landscape; flat ribbed base. 471 grams, 11.7cm (4½"). Fine condition.

£7,000 - 9,000

EUR 8,070 - 10,370
USD 9,590 - 12,330

Provenance
From an important London W1, gallery; said to be previously in the collection of Ismail Pasha (ruled 1863-1879); accompanied by an archaeological report by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10633-174284.

Literature
Cf. Grossmann, R.A., Ancient Glass, a guide to the Yale collection, Yale, 2002, figs.13 and 32, for a pyxis and a cup executed in same technique; for a similar pyxis with a lid, see the mould-glass specimen in the Los Angeles County Museum of Art; the specimens of pyxides in the Carnegian Museum of Natural History, Pittsburgh, nos.29493/1, in Bergman, M.S. and Oliver, A. jr., Ancient Glass in the Carnegian Museum of Natural History, Pittsburgh, Pittsburgh, 1980, figs.52, pp.61, 65; see also similar pyxis in Harden, D.B., Glass of the Caesars, Milano, 1987, no.81.

Footnotes
Mould-blown glass, which appeared in the early 1st century AD, was essentially the product of blowing and casting techniques. The pyxis is related to a series of cosmetic vessels, usually decorated with plant and geometric motifs, which in our specimen is enriched by the presence of animals taken from the Nilotic Fauna.

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of each Lot see paragraphs 19 & 26 of buyer's T&C's



7



7



8

8
EGYPTIAN HUMAN-HEADED CANOPIC JARS
12th-18th Dynasty, 2134-1292 BC

A set of four alabaster canopic jars with human-headed stoppers, each individually modelled with exposed ears and throat, wearing a long smooth wig, black pigment to the eyes and eyebrows; plain bodies with rounded shoulders, hollowed out to hold the viscera of the deceased. 33.6 kg total, 33cm each (13"). Fine condition, two repaired. [4]

£60,000 - 80,000

EUR 69,130 - 92,180
USD 82,210 - 109,620

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8

Provenance
Property of a gentleman living in central London; previously in a private UK collection, 1996-2013; formerly with Mr Asheroffe, Paris, France; acquired from Galerie Archaique, Osaka, Japan, in 1974; accompanied by an academic report by Egyptologist Dr Alberto Pollastrini; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10718-175409.

Literature
See The British Museum, accession number EA 35084; Lilyquist, C., 'Some Dynasty 18 Canopic Jars from Royal Burials in the Cairo Museum' in Journal of the American Research Centre in Egypt, vol 30, 1993; Reisner, G., Catalogue général des antiquités égyptiennes du Musée du Caire, 1967, nos.4001-4740 and 4977-5033.

Footnotes
Peter Clayton, FCILIP, Dip, Arch, FSA, FRNS writes: 'Middle Kingdom canopic jars each have human heads. It is only from the 18th Dynasty in the New Kingdom that the individual heads of The Four Sons of Horus are introduced. Tutankhamun's four portrait head canopic jars in nemes headdress are an exception.'



9

9

EGYPTIAN DIORITE BUST OF A DIGNITARY

Middle Kingdom, 2050-1652 BC

A diorite bust of a male dignitary wearing a *khat* headdress; eyes, eyebrows, nose and mouth executed in varying degrees of detail; remains of a vertical dorsal pillar with partial hieroglyphs; mounted on a custom-made stand. 2 kg total, 20.3cm including stand (8"). Fine condition.

£10,000 - 14,000 EUR 11,520 - 16,130
USD 13,700 - 19,180

Provenance

Property of a gentleman living in central London; formerly in the collection of Jean-Paul Bourgis, Beaulieu-sur-Mer, 1980; accompanied by an archaeological expertise by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10711-175407.

Literature

See Malek, J., Egyptian Art, Phaidon, London, 1999, p.193, fig.108, the example of officer Ameny from a similar date and in a similar style; Berman, L.M., Cleveland Museum of Art Catalogue of Egyptian Art, New York, 1999, pp.155ff; Jean-David Cahn AG, Auktion 4: Antiquities, Basel, 19 October 2002, lot 550, for a similar example from similar period; see for the Egyptian costume Hottenroth, F.W., Trachten - Haus, Feld und Kriegsgerathschäften der Völker Alter und Neuer Zeit, II Banden, Stuttgart, 1884.

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10

10
EGYPTIAN BLACK GRANITE STATUE FRAGMENT
Late New Kingdom, 1292-1069 BC

A carved granite fragment depicting a seated male, possibly an official, wearing a kilt, arms resting on his lap; with inscription to the reverse pillar beginning 'an offering for…' the rest garbled and the whole possibly a later addition, with old inked collector's number '44' below. 2.6 kg, 14cm (5½"). Fair condition. [No Reserve]

£1,200 - 1,700 EUR 1,380 - 1,960
USD 1,640 - 2,330

Provenance
From the private collection of a New York collector; part of his family collection since at least the early 1970s; thence by descent from his grandfather in 1975.

11
EGYPTIAN SPECKLED GRANITE VASE
1st to 3rd Dynasty, 3218-3035 BC

A speckled granite piriform vessel with flat rim, short neck; rounded shoulder with tapering body, flat base. 1.2 kg, 17cm (6¾"). Fine condition. [No Reserve]

£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
From an important London W1 collection; previously acquired before 1970; supplied with geological report No. TL004823, by geological consultant Dr R. L. Bonewitz.

Literature
See el- Khouli, A., Egyptian stone vessels: Predynastic period to Dynasty III: typology and analysis, Mainz, 1978, for discussion; see Needler, W., Predynastic and Archaic Egypt in The Brooklyn Museum, Brooklyn, 1984, cat. no. 122; see Christie's, Egyptian, Classical and Western Asiatic Antiquities, 4th June 2014, lot 42, for a broadly comparable vessel with handles.

12
LARGE EGYPTIAN PIRIFORM ALABASTER JAR
Late to Ptolemaic Period, 664-30 BC

An alabaster vessel with piriform body, broad rim, two double-lobed lug handles and flat base. 4.1 kg, 26.3cm (10¼"). Fine condition. [No Reserve]

£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From the private collection of a New York collector; part of his family collection since at least the early 1970s; inked collection number '271' to the base; thence by descent from his grandfather in 1975.



11



12



13

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13

13
EGYPTIAN GREEN SCHIST HEART SCARAB
Late Period, 664-332 BC

A green schist heart scarab with detailed carapace, the suture of the elytra indicated by three lines and the division of the pronotum from the elytra by double line, humeral callosities indicated on the elytra by concentric triangles, the fan-shaped clypeus with four lobes; the underside inscribed with ten lines of hieroglyphic text, an abbreviated variant of Spell 30B from the *Book of the Dead*, translating to:

1) “Osiris is strong”

2) my heart of my mother, my heart of my mother, my heart

3) of my transformations. Do not stand against me as witness

4) Do not oppose me before the tribunal

5) of Osiris. Do not make your opposition against me in the presence of the keeper of the balance

6) of the balance. You are my ka which is in my body

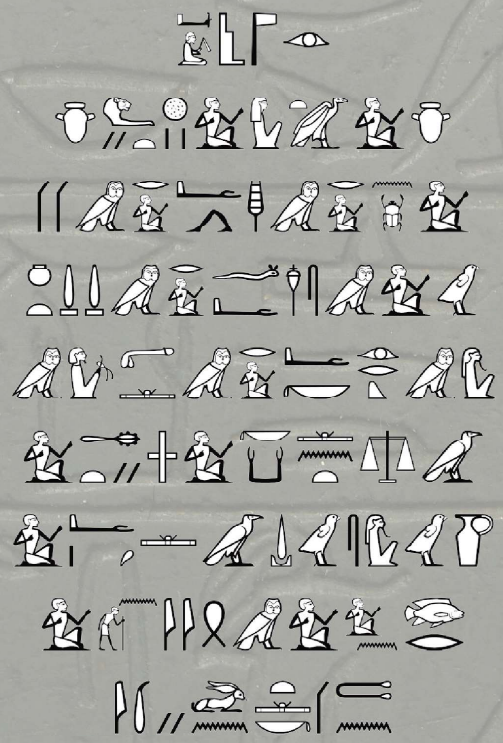
7) Khnum makes my limbs sound

8) (When you go forth) to the Perfect Place which is prepared for us, do not make

9) my name stink to the courtiers

10) You have determined that I am (one justified)

The name of the owner 'Wsir-nḫt' (Osiris is strong) has been added in the first register, possibly in a different hand, mounted on a custom-made display stand. 490 grams total, 14.5cm including stand (5¾"). Very fine condition.



£10,000 - 14,000

EUR 11,520 - 16,130
USD 13,700 - 19,180

Provenance
From the private collection of G.M., Germany, 1997; previously with Bonhams, London, 10 June 1997, lot 161; formerly with Christie's, New York, 7 December 1995, lot 150; before that in the private collection of Mr Henry Purnie, Pompano Beach, Florida, USA; accompanied by copies of the relevant Bonhams and Christie's catalogue pages, an academic report by Egyptologist Dr Alberto Pollastrini and by an archaeological expertise by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10703-175408.

Literature
See Munro, I., Das Totenbuch des Bak-su (pKM 1970.37/pBrocklehurst) aus der Zeit Amenophis'II. Handschriften des Altaegyptischen Totenbuches 2, Wiesbaden, 1995; Taylor, J. H., Ancient Egyptian Book of the Dead: Journey through the afterlife, British Museum Press, London, 2010, p.234.



14

14
EGYPTIAN SEATED NEHEMET-AUI STATUETTE
26th Dynasty, 664-525 BC

A bronze figure of seated Nehemet-aui modelled in the round, crowned with circlet of sacred serpent *uraei*, and an unclear form on top, possibly Bastet; circular recess in the forehead, possibly to accept an additional sacred *uraeus*, which was a symbol of royalty in a headdress or wig; forearms resting on lap, with fists clenched, in which would have been held a tall *Was* sceptre; detailing to the face, wig, hands, feet and anklets, with feet resting on a rectangular base; old handwritten label on base which reads '2036 / Egypte / Epoque / Saïte' in four lines; mounted on a custom-made display stand. 1.3 kg total, 23.6cm including stand (9¼"). Fine condition. Very rare.

£5,000 - 7,000
EUR 5,760 - 8,070
USD 6,850 - 9,590

Provenance
Property of a Kensington lady; formerly with Roseberys Auctions, 22 October 2019, lot 49; previously with Beaussant Lefevre, Paris, 24 October 2012, lot 5 (€19,000); old French collection label to the underside; accompanied by copies of the Beaussant Lefevre listing; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10591-173403.

Literature
See The Metropolitan Museum, accession number 26.7.845, for a Late Period statuette of Nehemet-aui with similarities to the 26th Dynasty statuette offered here, which is the only other known example of Nehemet-aui with a crown of sacred uraeus.

Footnotes
Nehemet-aui was a minor Egyptian goddess, representations of whom, be it in relief or in statuary, are very rare. She is believed to have been the wife of the snake god Nehebu-Kau, or of Thoth, the god of learning. On the occasion her representation has been discovered, she has, like Isis, been depicted nursing a child on her lap, and has also been represented with a sistrum on her head.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



15



16



17

15 ‡
EGYPTIAN EPSILON EYE-AXEHEAD
Middle Kingdom, circa 1850 BC

A flat bronze multi-tanged cutting eye-axehead, with three tangs having holes for the fastening to the haft by small nails or with cord, one part of the blade incised with hieroglyphic symbols. 178 grams, 19.5cm (7¾"). Fine condition.
£1,200 - 1,700 EUR 1,380 - 1,960
USD 1,640 - 2,330

Provenance
Property of a gentleman from Jerusalem; previously in an old Israeli collection; accompanied by a copy of Israeli export permit number 43725.

Literature
Cf. for the iconography Hall, H.L., Hieroglyphic texts from Egyptian stelae etc. in the British Museum, London, 1914, Part 5, Pl.7, BM inv. no.EA1147; Stilmann, N., Tallis, N., Armies to ancient Near East, 3000 to 539BC, Worthing, 1984, fig.8, p.94; for a parallel cf. Flinders Petrie, W., Tools and Weapons, British School of Archaeology in Egypt and Egyptian Research Account 22nd Year, 1916, UC, 1917, pl.VI, nos.164-167.

Footnotes
Egyptian soldiers (ahauty) of Middle Kingdom represented in the tomb painting from the grave of Djehutyhotep at Deir el-Bersha are wielding this type of eye-axeheads. The shaft to which the axeheads are attached is furnished with a hand-guard. This traditional Egyptian axe (metnit) had a round or semi-circular blade of copper lashed to a wood staff. By the First Intermediate Period, when territorial conflicts and civil wars arose within Egypt, a new crescent-shaped axe blade made of bronze was devoted specifically to the fight. The design increased the length of the cutting edge, making the weapon more lethal.

16
EGYPTIAN CHALCEDONY HEART AMULET
New Kingdom, 1550-1070 BC

A substantial translucent chalcedony heart, *ib*, amulet with ribbed suspension loop above. 3.41 grams, 22mm (1"). Very fine condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From an early 20th century Home Counties, UK, collection.

Literature
Cf. Andrews, C., Amulets of Ancient Egypt, London, 1994, item 66(b), for type.

Footnotes
For the ancient Egyptians, the heart, Ib, was the source of intelligence, feelings and actions. A person's memory was also housed in the heart and so at the judgement ceremony, known as the Weighing of the Heart, which took place in the Halls of Amduat in the presence of Osiris, the heart was able to speak on behalf of the deceased, accounting to Osiris for a lifetime of deeds. Therefore, heart amulets were only used on the mummy to protect the owner's organ and to ensure that his heart gave a positive response at judgement.

17
PHOENICIAN PIERCED ROCK CRYSTAL SCARAB
6th-4th century BC

A carved rock crystal scarab with detailing to the carapace, legs and head; pierced for suspension. 14.3 grams, 27mm (1"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of a London gentleman; acquired on the London art market before 2000.



18



19



20

18
EGYPTIAN GOLD REPOUSSÉ PANEL WITH THOTH
Late Period, 664-332

A sheet-gold panel with repoussé scene depicting ibis-headed god Thoth advancing and holding *Was* sceptre in his right hand, wearing the *Pschent* crown and short striated kilt; behind him a standing goddess, possibly Ma'at, wearing a feather headdress and long tunic; supplied in a protective display case. 1.05 grams, 51mm (case: 13 x 13.5cm) (2 (5 x 5¼)"). Fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex London gallery; previously in an important European collection; acquired on the German art market in the 1970s.

Footnotes
Repoussé plaques such as this would have been placed amongst the wrappings of a mummy to ensure that it was protected against the malevolent powers that could hinder the soul reaching the afterlife, and the resurrection of the body.

19
EGYPTIAN GOLD CAT AMULET
Third Intermediate Period, 1069-702 BC

A gold amulet of Bastet in feline form sitting on a rectangular base, suspension loop to the back. 0.51 grams, 8mm (¼"). Fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an early 20th century French collection.

Literature
Cf. Andrews, C., Amulets of Ancient Egypt, London, 1994, item 29(c).

20
EGYPTIAN SILVER STATUETTE COLLECTION
3rd century BC-2nd century AD

A mixed group of four silver statuettes comprising: a female figure with broad hips and a headdress standing on a modern discoid base; a figure of a nude Harpocrates, modelled standing with a lock of hair to one side and his finger pressed to his lips; a corpulent Harpocrates figure modelled in a reclining position, finger to lips and cradling a *cornucopia*; a nude Harpocrates figure modelled standing on a rectangular base, arm around a long *cornucopia*(?). 39 grams total, 27-47mm (1 - 1¾"). Fine condition. [4]

£750 - 950 EUR 860 - 1,090
USD 1,030 - 1,300

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.

21
LARGE EGYPTIAN HIEROGLYPHIC SHABTI FOR A PRIEST PA-DI-USIR
30th Dynasty, 380-343 BC

A substantial pale green glazed composition shabti with tripartite wig and false beard holding agricultural tools, a hoe and a pick, in the crossed hands and a seed-bag behind the left shoulder, ten rows of hieroglyphs from Chapter Six (the 'Shabti Chapter') of The Book of the Dead on the body, for 'The Osiris, the Priest of Ptah, Pa-di-usir, who is in the middle of Herakleopolis, born of Sedet-iret-binet '['Who destroys the Evil Eye"], plain dorsal pillar; mounted on a custom-made stand. 460 grams total, 24cm including stand (9½"). Very fine condition.

£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
From an old French collection and subsequently with a Hertfordshire gentleman from 1990s.

Literature
Cf. similar examples published in Aubert, J-F. and Aubert, L., Statuettes Égyptiennes, Paris, 1974, pl.64, no.152; pl.65, no.154; James, G., The Amasis Collection, Lymm, Cheshire, 2020, S 9838, p.200; Schneider, H.D., Shabtis, Pt III, Leiden, 1977, no.5.3.1.262, pl.64.

Timeline Auctions *Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



21



22



23

Footnotes
Peter Clayton, FCILIP, Dip, Arch, FSA, FRNS writes: 'Herakleopolis, the modern village of Ihnasya, 15 km west of Beni Suef in the southern part of the Fayum, preserves the ancient name of the city, Nesi-nesu. It was a prominent city in the First Intermediate Period (9th and 10th Dynasties), 2134-2040 BC. Its chief god was the ram-headed Harsaphes, later identified with Herakles, hence its later classical name of Herakleopolis Magna. The temple was excavated by Eduard Naville (1891-2) and Flinders Petrie (1904). A full set of shabtis, 365, one for each day of the year, was provided to stand in place of the deceased in the next world and carry out any agricultural work or heavy labour such as clearing the canals, all mentioned in the text of Chapter Six. It was normal for shabtis to include the name of the mother, shabtis naming the father of the deceased are exceedingly rare. Shabtis from this dynasty and the reign of Nectanebo II (360-343 BC) are particularly noted for their high quality and fine faces. Nectanebo II was the last native pharaoh of Egypt before the Persian conquest. His fate is unknown, possibly he fled south to the Sudan, his unused sarcophagus, found in Alexandria, is in the British Museum. Medieval legend (the Alexander Romance) recounts that he fled to the Macedonian court (i.e. the anti-Persian faction), was attracted by Olympias, wife of king Philip II, and became the father of Alexander the Great.'

22
LARGE EGYPTIAN HIEROGLYPHIC SHABTI FOR HATHOR-EM-AKHET
30th Dynasty, 380-343 BC

A substantial pale green glazed composition shabti with tripartite wig and false beard holding agricultural tools, a hoe and a pick, in the crossed hands and a seed-bag behind the left shoulder, inscribed with seven rows of hieroglyphs from Chapter Six (the 'Shabti Chapter') of The Book of the Dead on the body, for "The Osiris, Hathor-em-akhet ["Hathor who is in the horizon", apparently a unique name], born of Sheret", plain dorsal pillar; mounted on a custom-made stand. 375 grams total, 20.5cm including stand (8"). Very fine condition, missing the feet and last three lines of text.

£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From an old French collection and subsequently with a Hertfordshire gentleman from 1990s.

Literature
Cf. similar examples published in Aubert, J-F. and Aubert, L., Statuettes Égyptiennes, Paris, 1974, pl.64, no.152; pl.65, no.154; James, G., The Amasis Collection, Lymm, Cheshire, 2020, S 9838, p.200; Schneider, H.D., Shabtis, Pt III, Leiden, 1977, no.5.3.1.262, pl.64.

Footnotes
Peter Clayton, FCILIP, Dip, Arch, FSA, FRNS writes: 'The incorporation of the name of the goddess Hathor in the deceased's name suggests his close affiliation with the goddess, possibly because his mother was one of her priestesses or a devotee. A full set of shabtis, 365, one for each day of the year, was provided to stand in place of the deceased in the next world and carry out any agricultural work or heavy labour such as clearing the canals, all mentioned in the text of Chapter Six. It was normal for shabtis to include the name of the mother, shabtis naming the father of the deceased are exceedingly rare. Shabtis from this dynasty and the reign of Nectanebo II (360-343 BC) are particularly noted for their high quality and fine faces. Nectanebo II was the last native pharaoh of Egypt before the Persian conquest. His fate is unknown, possibly he fled south to the Sudan, his unused sarcophagus, found in Alexandria, is in the British Museum. Medieval legend (the Alexander Romance) recounts that he fled to the Macedonian court (i.e. the anti-Persian faction), was attracted by Olympias, wife of king Philip II, and became the father of Alexander the Great.'

23 ‡
EGYPTIAN OFFERING STATUETTE
Roman Period, 30 BC-323 AD

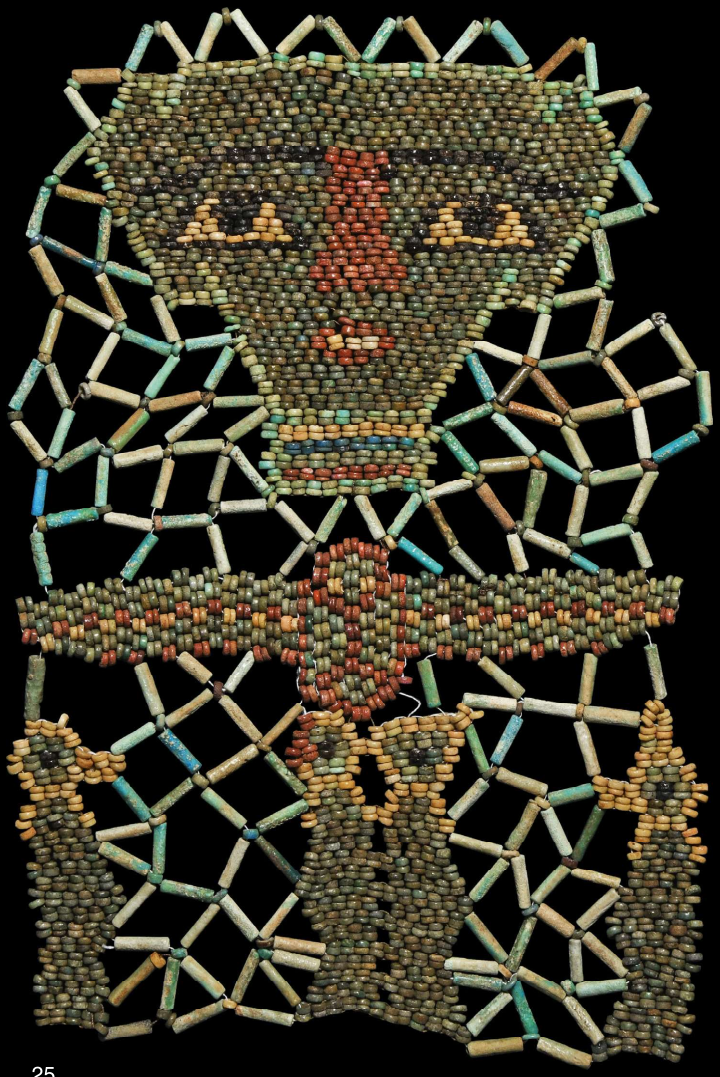
A bronze ex-voto statuette formed as a standing figure, holding a bowl formed as a scallop shell at his waist; detailing to face; lower body clothed, upper torso nude, wearing a hat. 54.7 grams, 55mm (2¼"). Fine condition.

£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of an Austrian private collector since the 1970s.



24



25

24
EGYPTIAN PAPYRUS SCEPTRE AMULET
Saite Period, 664-525 BC

A carved turquoise amuletic pendant of the papyrus sceptre *wadj*. 3.26 grams, 37mm (1½"). Very fine condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From an early 20th century Home Counties, UK, collection.

Literature
Cf. Andrews, C., Amulets of Ancient Egypt, London, 1994, item 83(b); see The Metropolitan Museum, accession numbers 10.130.1818 and 89.2.283, for comparable examples spanning this date range.

25
EGYPTIAN MUMMY BEAD FACE MASK WITH FOUR SONS OF HORUS
Ptolemaic Period, 332-30 BC

A restrung netted beadwork panel of annular and tubular glazed composition beads in blues, greens, black, cream and red-brown colours, depicting a mummy face mask with false beard, a scarab with extended wings below, two pairs of facing 'sons of Horus' figures beneath the scarab, joined together with areas of open netting of tubular beads. 63 grams, 21.5cm (8½"). Fine condition.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Ex Mariaud des Serres, Paris, France; 1980-1990.



26

26
COPTIC TEXTILE FRAGMENT GROUP WITH ROMAN SOLDIERS
6th century AD

A group of tapestry fragments in silk and wool from a tunic or wall hanging, representing harvest scenes and scenes of Roman soldiers hunting, comprising: a) two parallel *segmenta* or *loroi* showing two soldiers in green belted sleeved tunics fighting a bear with spear and shield, divided by helmetted heads, foliage and animal images from the second group of hunters on horseback, dressed in a similar kind of tunic, but off-white in colour, red cloak and black fitted trousers; a third hunter is visible on the left corner; b) a round patch (*orbiculus*) with five youths harvesting, two playing musical instruments, another hunting scene to the left, with a soldier wearing a cloak, a tunic and wide Persian trousers, chasing a lion with a sword and holding a small shield, two other animals to the upper part; c) a long segment (*clavus*) with a hunting scene comprising of a cavalryman in green mantle, off-white tunic, shield and sword, a Nubian servant in exomis and holding a shield, chasing wild horses, antelopes, goats and hares, a third horseman half visible on the right; d) a small fragment of *clavus* with a playing putto; e) a corner fragment of a tapestry with two soldiers hunting, one with a cross traced as *deigmaton* on the round shield and a semi-spatha in his right hand, both dressed in Gothic tunics of green and off-white colour, black trousers and red *sagia*, escaping animals surrounding. 23 grams total, 3.4-28cm (1¼ - 11"). Fair condition. Rare. [6]

£3,000 - 4,000

EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
Property of a Kensington gentleman; acquired from Hermann Historica, Germany, auction 67, part of lot 2025; accompanied by an archaeological report by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10681-174371.

Literature
Cf. Rutschowscaya, M., Coptic Fabrics, Paris, 1990, pp.41, 103-105, 117; Fluck, C., Vogelsang-Eastwood, Riding Costume in Egypt, origin and appearance, Leiden, Boston, 2004, figs.105 and esp. Col. fig.41.

Footnotes
Tabby technique on linen and wool. It is highly probable that this tapestry was part of a tunic decoration, with (a) forming the sleeves; the clavi (c-d) running vertically on the breast; and the corner fragment (e) forming the lower part of the tunic. The upper fragment (b) may be a part of collar decoration. The representation of military characters, the red colour of the background, and the hunting parties – often associated with military training– indicate the likelihood that these are fragments from the military tunic of a high-ranking officer.



27



28

27
COPTIC PAINTED VOTIVE TERRACOTTA SAINT
5th-8th century AD

A ceramic votive figure of a saint with cylindrical body, triangular headdress, pinched face and arms held parallel to the body towards the head; with surviving painted facial and ornamental detail; pierced for attachment. 132 grams, 14cm (5½"). Fine condition. Very rare in this condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an important collection, London, UK, 1970-1999; thence by descent.

28
PHOENICIAN STANDING MALE IDOL
6th-4th century BC

A bronze figure of a male wearing a calf-length robe belted at the waist, hands drawn up to the sides of the head, with stylised facial features and cap with deep brim. 84 grams, 10.5cm (4"). Very fine condition. [No Reserve]

£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.

Timeline Auctions Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



Greek

Lots
29 - 61

Also see lots 568 - 626



29

HELLENISTIC MARBLE SPHINX TRAPEZOPHOROS

1st century BC

A white marble table support formed as a standing sphinx with erect body, prominent chest pushed gracefully forward, the female head with delicate chin and curly hair, elegantly dressed and falling on the shoulders in thick locks, the raised wings beautifully arranged with grooved plumage, ending with three large curving feathers at the top; the waist with hanging elements separating the human body from the lower section that originally would have been in the form of a lion's leg; rectangular supporting pillar above the head with profiled mouldings, traces of pigment to the hair, waist and wings. 39 kg, 76cm (30¼"). Fine condition.

£15,000 - 20,000

EUR 17,280 - 23,040
USD 20,550 - 27,400

Provenance

Property of a Kensington lady; ex Mansour Gallery, Davies Street, London, 2013; acquired from Boisgirard and Associes, Arts d'Orient Archéologie, Paris, 16 December 2008, lot 32; formerly in an old Swiss collection; accompanied by an archaeological expertise by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10576-173390.

Literature

A very similar table support, decorated with a winged figure and carrying a conch, is held in the Israeli Museum, accession number 78.19.178; see the Israeli Museum, accession number 82.21.860, for a sphinx support in which the whole body of the sphinx is represented; see a similar table support in the National Archaeological Museum of Napoli, from the second peristyle of the House of the Faun in Pompeii (inv.6869); for discussion of the location of the Dionysos Trapezophoros, found in Corinth, see Robertson Brown, A., The city of Corinth and Urbanism in Late Antique Greece, Berkeley, 2008.

Footnotes

Round and rectangular stone tables became widespread in the Roman Empire from the 1st century BC. The upper part of their supports were often formed as human or animal heads and torsos, with an animal's foot below. Sphinxes and other winged female creatures were very often used in the sculptures of the Graeco-Roman world as trapezophoroi (i.e support (phoros) of the table (trapeza)). Sphinx-shaped supports were very common in early Imperial times, decorating the tables of estates of rich landlords, as revealed by excavations at Pompeii and Herculaneum. They derived from a type of support dating from the 5th century BCE, which may have been used for cult statues or thrones. Other marble trapezophoroi were realised with images of griffins or wild animals, although the griffin was a rarer trapezophoros, panthers, lions and winged creatures being more common. Busts of young men were sometimes used for this purpose, like the Dionysus Trapezophoros found in Corinth (Robertson Brown, 2008, p.120). The term trapezophoros probably derives from the function of the priestess of Athena, who was carrying a table for holy services in front of the statue of the goddess in Athens.



29



30

30
GREEK MARBLE GORGON
Late 6th century BC

The central part of an *aegis* from a marble statue of Athena, depicting a brutal gorgoneion with triangular head, prominent cheek bones and wide protruding ears, defined Attic-shaped eyes, wrinkled nose with flaring nostrils, the oversized mouth with typical protruding tongue and exposed canines, spiky hair with wavy fringe; parts of the scale armour visible above the head; mounted on a custom-made display stand. 11.30 kg total, 31cm including stand (12¼"). Fine condition.
£15,000 - 20,000 EUR 17,280 - 23,040
USD 20,550 - 27,400

Provenance
Property of a Kensington lady; ex Mansour Gallery, Davies Street, London, 2013; previously acquired in Basel circa 1996; formerly in an old Swiss collection; accompanied by an archaeological expertise by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10577-173400.

Literature
Cf. Dickins, G., Catalogue of the Acropolis Museum, volume I, Archaic sculpture, Cambridge, 1912, nos.140,142, for a similar torso of Athena; see Bernabo'Brea, L., Museum and monuments in Sicily/Musées et Monuments de Sicile, Novara, 1960, cover and pp.37,48, for comparable examples.

Footnotes
The aegis was the armorial symbol of the goddess Athena. Possibly the most ancient comparable example of a Medusa head originates from the Metopae of Temple C from Selinus, today held in the Palermo archaeological museum. Here Perseus, with the assistance of the goddess Athena, is slaughtering Medusa, whose head is sculpted according to the archaic Ionic stylistic typology of the second half of the 6th century BC. The ancient iconography of the monster remained popular for a long time, having also prophylactic powers.

Timeline Auctions *Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



31

31

GREEK AMPHORA FRAGMENT WITH HERAKLES ATTRIBUTED TO THE LEAGROS GROUP

520-500 BC

An Attic black-figure amphora fragment with a scene of Herakles at a *symposium*, a young boy, possibly Iolaus or Dionysus, standing near his dinner bed as a servant; the hero depicted nude reclining on a *kline*, a *himation* enveloping his lower waist and legs, holding a long knife in his right hand; the young servant standing to the left, holding a spear from which he is serving Herakles a piece of meat; the hero's quiver and bow is on the field to the right of Herakles, supported by a stand over the bed; the club placed on the left side of the bed, with a panther depicted underneath the bed; mounted on a custom-made display stand. 1.6 kg total, 41cm including stand (16"). Fine condition, restored.

£8,000 - 10,000

EUR 9,220 - 11,520
USD 10,960 - 13,700

Provenance

Property of a private New York collection, acquired from Gallery Cahn in 2012; formerly in the private collection of Rolf Blatter, Berne, Switzerland, since at least 1976; accompanied by an expertise by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10648-174366.

Literature

See Boardman, J., 'Herakles' in LIMC, vol.IV, Zurich and Munich, 1988, p.818; Himmelmann, N., Der Ausruhende Herakles Leiden, 2019.

Published

Blatter, R., 'Herakles beim Gelage', in Archäeologischer Anzeiger, 1976, pp.49-52, fig.1; Schauenburg, K., in JdI 94, 1979, p.62, note 46; Wolf, S.R., Herakles beim Gelage, Köln, 1993, p.200, cat. no. sf.18, fig.18; Verbanck-Piérard, A., 'Herakles at Feast in Attic Art: a Mythical or Cultic Iconography?', in The Iconography of Greek Cult in the Archaic and Classical Periods, Liège, 1992, fig.2.

Footnotes

*This fragment is attributed to the Leagros Group, circa 510-500 BC. In the later 6th century BC, Attic vase painters enriched the iconography of Herakles with a number of motifs; of particular importance was the subject of Herakles resting from his labours (**Ηρακλής ἀναπαυομενος**). In late Archaic art, this **ἀναπαυσις** of Herakles was represented as an 'active rest', primarily depicted in three different ways: Type 1, represented here by the Leagros Painter, shows the goddess Athena exchanging a handshake with her protégé (Himmelmann, fig. 50); 2) the goddess Athena pouring something in order to donate and drink (Himmelmann, 2009, fig. 51); 3) Herakles dining and feasting on the kline under the eyes of his guardian deity or in the open air in the company of Dionysus.*



32

32

GRAECO-ROMAN BEAKER WITH SCENES FROM THE TROJAN CYCLE

1st century BC-1st century AD

A large Samian ware beaker in light brown clay with moulded relief decoration in the Barbotine technique, globular body resting upon a flat pedestal foot; the decoration framed by grooves in the upper two thirds of the body of the vessel, depicting scenes of the Trojan cycle: from left to right, the scene of the sacrifice before the duel between Menelaus and Paris; the characters individuated with their names in Greek, i.e. King Priam of Troy (ΠΡΙΑΜΟΣ) and Odysseus (ΟΔΥΣΣΕΥΣ) in the act of celebrating the rite (ΟΡΚΙΑ) referred to the victims of the oath-sacrifice; Priam, with a staff in hand, raising the right arm; Odysseus wearing a pilos cap and holding a *patera*, at his right side the King of the Greeks, Agamemnon (ΑΓΑΜΕΜΝΩΝ) raising a sword in his right hand; following the scene of the duel between Menelaus (ΜΕΝΕΛΑΟΣ) and Paris, with the Greek hero dragging Paris by the crest of the helmet, and the Trojan prince saved only by the intervention of the goddess Aphrodite, visible in the upper left part of the scene, while a warrior with a spear and shield (Hector?) observes the combat from the left, and three other Greek leaders, a naked hero with Diomedes (ΔΙΟΜΗΔΗΣ) and Ajax (ΑΙΑΣ) in Hoplitic armour, observing the scene of Odysseus beating the rebel Thersites (ΘΕΡΣΙΤΗΣ) with the sceptre, while Diomedes is enjoying the spectacle, fully armoured, head covered by a high-crested helmet; the bottom of the cup decorated with a wide floral decoration, surrounded by two rows of geometric patterns and dots; the border decorated with dolphins alternating with rosettes, framed by a line of dots. 211 grams, 13.7cm (5½"). Fine condition.

£4,000 - 6,000 EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance

From an important London W1, gallery; previously acquired 1970s-1980s; accompanied by positive Kotalla Laboratory thermoluminescence report No.09CM180321; and an archaeological report by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10629-174282.

Literature

A nearly identically decorated beaker is preserved in the collections of the British Museum, see Walters, H.B., Catalogue of the Roman pottery in the departments of Antiquities, British Museum, London, 1905, ii, pl.68, fig.3, for a cup decorated with dolphins and representation of Aphrodite (museum no.1866,1203.81); see also Bulmer, M., An introduction to Roman Samian Ware, Denbigh, 1980.

Footnotes

The form and style of this cup identifies it as a product of one of the principal Italic terra-sigillata workshops, producers of the most popular and luxurious Roman tableware in all the provinces, including Britannia. The Trojan cycle, connected with the celebration of the goddess Venus or Aphrodite, progenitor of the Gens Iulia, was the preferred theme of the Julio-Claudian dynasty, and can also be found in early Romano-British products of the age of Claudius, under whose Empire this splendid beaker was probably realised.

Timeline Auctions *Est.1858

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33

33
GRAECO-ROMAN MEGARIAN CUP WITH CHERUBS
3rd-2nd century BC

A large 'Megarian' ware beaker in light brown clay with moulded relief decoration, the hemispherical body resting upon a flat base with a short flanged rim; a decorative frieze set in the upper two thirds of the body, depicting hunting scenes of sinuous panthers attacked by small erotes, armed with small round shields and short swords, sinuous tendrils and foliage elements emerging from the big flower forming the base surrounding the scene, the upper part with a band of decorative ovolo pattern. 154 grams, 12.5cm (5"). Fine condition, restored.

£2,000 - 3,000

EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s; accompanied by a positive Kotalla Laboratory thermoluminescence report No.10CM180321; and an archaeological report by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10631-174283.

Literature
Cf. Baur, P.V.C., 'Megarian Bowls in the Rebecca Darlington Stoddard Collection of Greek and Italian vases in Yale University' in American Journal of Archaeology, vol.45, no.2, April-June, 1941, pp.229-248.

Footnotes
The term 'Megarian' bowls for this type of pottery is a modern convention for academic purposes. The name 'Megarian' was first given to this type of mould-made relief bowls in the late 19th century, because some of the first known examples were said to have come from the city of Megara. In reality such kind of terracotta originated in Athens in the 3rd quarter of the 3rd century BC, and since then have been manufactured in the course of time in almost every Hellenistic centres, especially in Alexandria. This relief-decorated pottery became more popular than painted pottery during the Hellenistic period. This class of hemispherical bowls was made in moulds and was characterised by decoration imitating metallic beakers. When the finished bowl was taken from the mould, it was probably dipped into varnish or dull paint and fired. According to Prof. P.V.C. Baur, the stamps used for making moulds were not produced in every manufacturing centre of 'Megarian' bowls, but they were made only in important centres such as Athens, Pergamon, Antioch and Alexandria, and that they were sold to potters throughout the Hellenistic world. The fact that the edge of the bowl is turned out suggests Athenian production, but a comparison with the decorative ovules and the erotes of the Delian Cup no.1913.203 of the Rebecca Darlington collection is also plausible. However, the foliage pattern is very similar to the specimen 2012.477.1 preserved in the MET, originating in Asia Minor which, especially in the Pergamon Kingdom, was thriving in the production of this type of pottery.



34

34
GREEK CORINTHIAN ALABASTRON WITH SWAN AND LIONS
7th-6th century BC

A Corinthian alabastron, perfume bottle or oil flask, formed using red earthenware covered with a white slip and painted in black and red, within incised outlines; the vessel has a piriform body, waisted neck, discoid rim above pierced lug handle to one side, and a convex base with recessed centre; painted with geometric motifs and central design of an owl flanked by two regardant lions, a swan in flight between their heads. 78.8 grams, 11cm (1¼"). Very fine condition.
£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Property of a Hertfordshire, UK, gentleman; acquired from a North London gallery in 2011; previously acquired on the London art market; formerly acquired 1968-1972, Cologne, Germany, and gifted by Dr and Mrs Gilles; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10688-174915.

Literature
See The British Museum, museum number 30.115.26, for similar; see The Metropolitan Museum, accession numbers 41.162.58 and 30.115.26, for similar; see The Victoria and Albert Museum, accession number C.2492-1910, for similar; see The Ashmolean Museum, accession number AN1881.101, for similar.



35

35
GREEK GLAZED ARYBALLOS
8th-6th century BC

A ceramic aryballos with spherical body, short neck, broad wheel-shaped rim with painted black pellets, knurled band below the shoulder and strap handle. 102 grams, 63mm (2½"). Very fine condition.
£2,500 - 3,500 EUR 2,880 - 4,030
USD 3,430 - 4,800

Provenance
Ex French collection; previously in a private Swiss collection, C.A., Geneva (1961-2000); published by Charles Ede Limited, catalogue 183, item number 31, 2001; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10722-175416.



36

36
GREEK ATTIC SKYPHOS WITH OWLS
5th-4th century BC

A ceramic *skyphos* with sphero-conical body, two D-section handles and broad foot; a standing owl amid leaves painted on both faces. 71.6 grams, 12.2cm (5"). Very fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a Hertfordshire, UK, gentleman; acquired from Spink, London, UK, in 1969.



37



37

37

ELYMAEAN HELLENISTIC SILVER BOWL WITH ANIMALS
2nd century AD

A sheet-silver bowl with splayed foot, the body with scenes of hunting animals on a mountainous background, one with a wolf hunting bulls, a palm tree in the field; the other with collared dogs hunting boars and deer, the scenes separated by trees and an altar, one an oak tree, the other a laden date palm; decorative border above and below; the underside of the bowl with an incised rosette pattern and an Elymaean variety of Aramaic inscription. 283 grams, 12cm diameter (4¾"). Very fine condition, small repairs.

£80,000 - 100,000

EUR 92,180 - 115,220
USD 109,620 - 137,020

Provenance

Property of a London collector; from her family's private collection; formerly with a London gallery; acquired in the 1990s; accompanied by copies of catalogue pages for a similar lot sold by Christie's and by an archaeological expertise by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10308-168913.





37

Literature

See Wenke, R.J., 'Elymeans, Parthians, and the Evolution of Empires in Southwestern Iran' in Journal of the American Oriental Society, Vol. 101, No. 3 (Jul. - Sep., 1981), pp. 303-315; Pfrommer, M., Metalwork from the Hellenized East, Catalogue of the Collections, the J. Paul Getty Museum, Malibu, 1993; Carter, M.L., Goldstein, S., Harper, P.O., Kawami, T.S., Meyers, P., Splendors of the Ancient East, Antiquities from the al-Sabah collection, London, 2013; Christie's, London, Antiquities Thursday 25 October 2012, item 23 [£250,000.00-£350.00.00], for a very similar cup.

Footnotes

Elymais was a local, so-called Hellenistic dynasty in south-western Iran that flourished during the Seleucid and Arsakid periods, circa 188 BC to 222 AD. Elymais minted its own money, conducted its own public works programmes, and was in other ways apparently independent until circa 215 AD, when documentary evidence suggests that the Parthian imperial government was once again in control at Susa, the capital of the kingdom. The art produced in this period was a magnificent symbiosis of Iranian and Graeco-Roman art. Here we can see how the naturalistic style used to depict the ferocious predators and the other animals, (especially the collars around the dog's neck), is a continuation of Hellenistic arts. In this cup, of Parthian style, trained western artisans must have been employed by their philhellenic rulers and by the aristocracy to produce articles of luxury. The inscription on this cup likely records the presentation of the bowl by a donor of royal lineage, such as a princess of the local ruling dynasty.





38

38
GRAECO-ROMAN GOLD AND EMERALD NECKLACE ELEMENT SET
2nd century BC-3rd century AD

An assemblage of gold necklace elements comprising: twenty-four heart-shaped leaves modelled in the half round; ten cylindrical emerald beads; a gold chain with hook for suspension; a large emerald pendant in a gold frame with piecrust edge, a breloque to the lower edge from which an emerald bead with chain and pearl or iridescent glass bead is hanging; mounted in a custom-made display case. 46.62 grams total, 0.6-13.5cm (¼ - 5¼"). Very fine condition. [36]
£10,000 - 14,000 EUR 11,520 - 16,130
USD 13,700 - 19,180

Provenance
Property of a London gentleman; formerly in a 1980s London, UK, collection; accompanied by an archaeological expertise by Dr Raffaele D'Amato and an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174325/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10666-174325.

Literature
See Hiebert, F., Cambon, P., Afghanistan, crossroads of the Ancient World, London, 2011; D'Ambrosio, A., Gli ori di Oplontis, Napoli, 1987; Ogden, J.M., Gold Jewellery in Ptolemaic, Roman and Byzantine Egypt, Durham, 1990, cf. figs.277 (gold loop-in-loop chain necklet with emerald beads), 295 (emerald beads alternated to openwork pendants of trapezoidal form) and also 327, 412.

39
HELLENISTIC BEAD NECKLACE
2nd-1st century BC

A restrung necklace of cylindrical carnelian beads with turquoise-coloured oblate glass spacers, centrepiece of two gold dangles formed of sheet-gold plates and a large biconical carnelian bead; modern clasp. 26.1 grams, 59cm (23¼"). Very fine condition.
£1,200 - 1,700 EUR 1,380 - 1,960
USD 1,640 - 2,330

Provenance
Property of a London collector; from her family's private collection; formerly with a London gallery; acquired in the 1990s.

Literature
See Despini, A., Greek Art Ancient Gold Jewellery, Greece, 1996, pp.97-101, for comparable conical pendants.

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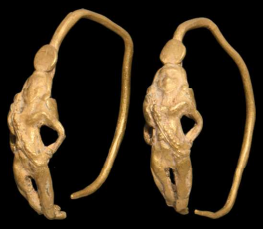
39



40



41



42

40
HELLENISTIC BEAD NECKLACE
2nd-1st century BC

A restrung necklace of fusiform carnelian beads with oblate carnelian beads between and two double-waisted spool-shaped gold beads, the centrepiece a later facetted fusiform carnelian bead; modern clasp. 47.6 grams, 55cm (21¾"). Very fine condition.
£1,200 - 1,700 EUR 1,380 - 1,960
USD 1,640 - 2,330

Provenance
Property of a London collector; from her family's private collection; formerly with a London gallery; acquired in the 1990s.

Literature
See The British Museum, object number 1917,0601.1974, for Hellenistic gold spool-shaped beads.

41
HELLENISTIC GOLD EARRINGS WITH GEMSTONES
2nd-1st century BC

A pair of gold earrings, each with penannular hoop above conical pendant with pyramid granulation finial, teardrop-shaped plaque with ropework border and garnet at the shoulder, the body with circumferential band of raised circular cells holding carnelian cabochons between concentric ropework borders. 4.41 grams total, 26mm (1"). Very fine condition. [2]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex Japanese private collection, formed 1970-2010.

Literature
See Williams, D. and Ogden, J., Greek Gold Jewelry Of The Classical World, The Metropolitan Museum of Art, 1994, p.97, for conical pendants with granulated finials and concentric ropework and p.121, for conical pendants in combination with teardrop-shaped plaques.

42
HELLENISTIC GOLD EROS EARRING PAIR
2nd-1st century BC

A matched pair of gold earrings, each a wire hoop with applied figure of Eros standing nude with hands on his hips. 2.09 grams total, 18-19mm (¾"). Fine condition. [2]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex Japanese gentleman's collection, deceased, 1970-2015.



43



44



45

43
GREEK GOLD DOLPHIN AND BEAD PENDANT
5th-3rd century BC

A gold drop pendant with a pair of dolphins flanking the suspension hoop, beads including agate, pearl and carnelian. 2.42 grams, 36mm (1½"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex Japanese gentleman's collection, deceased, 1970-2015.

44
GREEK GOLD PENDANT WITH DOLPHINS
5th-3rd century BC

A gold amphora-type pendant comprising a coral bead formed as an amphora, gold cap and scrolled handles formed as leaping dolphins flanking the suspension loop. 2.20 grams, 25mm (1"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex Japanese private collection, formed 1970-2010.

45
GREEK AND OTHER GOLD BEAD COLLECTION
Mainly 1st millennium BC

A mixed group of gold beads and spacers with ribbing, granulation and other ornament. 13.12 grams total, 4-18mm (¼ - ¾"). Very fine condition. [21]
£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
From a London, UK, collection, formed over 30 years.

Literature
See The British Museum, museum numbers 1894,1101.164 and 1980,0201.51, 136817, for broadly comparable examples; see Maxwell-Hyslop, K.R., Western Asiatic Jewellery, c.3000-612 BC, London, 1971, for comparable examples.

Timeline Auctions Est.1858

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46
ETRUSCAN AMBER AND GOLD BEAD NECKLACE
7th century BC

A substantial restrung necklace of amber beads, mainly biconvex and spherical types, with eight gold filigree collars wrapped around amber discs, two lentoid section rectangular beads with herringbone detailing, one repaired, and a biconvex iridescent green glass bead centrepiece; modern clasp. 60 grams, 57cm (22½"). Fine condition.

£5,000 - 7,000
EUR 5,760 - 8,070
USD 6,850 - 9,590

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s; previously in an old New York, USA collection; by repute formerly with Sotheby's; accompanied by an archaeological report by Dr Raffaele D'Amato and an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174380/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10641-174380.

Literature
Cf. Troili, E. et al., Treasures From Tuscany - The Etruscan Legacy, Edinburgh, 2004, item BM11, for type; see a similar Picenian necklace in the Museo Nazionale di Villa Giulia, Rome, with small rings and big amber pendant, in Weber Soros, S., Walker, S., Castellani Italian Archaeological Jewelry, New Haven and London, 2004; for other examples cf. Torelli, M., Gli Etruschi, Cinisello Balsamo, 2000, pp.112,576, necklace from Vetulonia, in the Archaeological Museum of Firenze, inv.94225; Orsini, B., Le lacrime delle Ninfe, Tesori d'ambra nei musei dell'Emilia Romagna, Bologna, 2010, no.1, p.90 (necklace), from the grave 335.5 at Vitale; no.1, p.117 (elements of necklace), from Terramara di Montale-Castelnuovo Rangone; no.17, p.119 (elements of necklace), from the grave of the Nosadella, Castelvetro, 5th century BC; necklaces in amber pearls, figs.7b and 9b, pp.131-132; the necklace in the Ravenna National Museum, p.147, fig.1.

Footnotes
Amber jewellery was often an alternative to gold for Etruscan women. For example, the women of Spina, near Ferrara, wore gold earrings but did not like to flaunt other gold jewellery, preferring to wear necklaces with amber and glass paste inspired by Greek models instead. The Etruscans mainly controlled the trade of amber from the Baltic regions, through the Celts. A high-ranking woman buried in one of the tombs of the necropolis from the Golasecca area (near Genova), was found with a rich array of jewellery, including an elaborate amber necklace with carved pendants in the shape of a boot or vase. The presence of a rich and probably foreign woman buried in this area represents a further confirmation of the commercial alliances established through marriages. The jewellery found in the tomb also indicates close connections with the Etruscan centres in the Po Valley, where goldsmith workshops were operating, producing fibulae in precious metals, and refined necklaces and pendants carved in amber imported from the Baltic Sea through the Celts. Many other elements of amber necklaces have been found in various necropoleis and in the inhabited areas, together with other imported objects such as some refined glass paste spindle whorls produced mainly between Veneto and Slovenia and especially widespread in the Veneto, Etruria Padana and Picenian burials (Torelli, 2000, p.135). The territory of Adria, one of the most important centres of amber production for the Greeks, was active in the second quarter of the 6th century BC, then substituted by Spina, during the 5th-4th century BC.



47

47
HELLENISTIC DANCING FIGURE
2nd-1st century BC

A bronze figure of a grotesque, modelled in the round in a dancing posture; the figure has disproportionate anatomical features; hunched back, wide gait, large head tilted to one side, with expressive naturalistic features, one arm raised, bent at the elbow, hand held in a gripping gesture with palm facing upwards, pronounced chest, slender waist, broad thighs, detailing to the hands and large genitals, small buttocks and muscular calves; mounted on a custom-made display stand. 295 grams total, 14.7cm including stand (5¾"). Fine condition.

£4,000 - 6,000
EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Property of a gentleman living in central London; from the private Belgian collection of Mr M.A; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10720-175404.

Literature
See The Metropolitan Museum, accession number 12.229.6, for a broadly comparable grotesque; see Mitten and Doeringer edn., Master Bronzes From The Classical World, Germany, 1968, p.119 and p.123, for broadly comparable figures.



48

48
ARCHAIC GREEK MODEL OF A HORSE
8th-6th century BC

A bronze figure of a horse modelled standing with long body, thick neck, head held forwards and partial remains of a rider's legs at the base of the neck; accompanied by a custom-made display stand. 580 grams total, 12.5cm including stand (5"). Fair condition. [No Reserve]

£500 - 700
EUR 580 - 810
USD 690 - 960

Provenance
From an important collection, London, UK, 1970-1999; thence by descent.



49

49
SCYTHIAN-OLBIAN MIRROR WITH PANTHER
5th-4th century BC

A bronze handled mirror comprising a discoid plaque with raised rim, a bifacial fluted columnar handle surmounted by a standing animal, possibly a panther with round, dished ears, large muzzle and curled tail; mounted on a custom-made stand. 2.28 kg total, 43cm including stand (18½"). Fine condition.

£3,000 - 4,000
EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10701-175088.

Literature
Cf. Trofimova, A., Greeks on the Black Sea: Ancient Art from the Hermitage, J. Paul Getty Museum, 2007, item 29j; Leypunskaya, N. A., Olbian-Scythian Trade: Exchange Issues in the Sixth to Fourth Centuries BC, Oxford, 2007.

Footnotes
The 'Olbian type' mirror takes its name from the Greek colony of Olbia, a port on the Black Sea, which enjoyed close commercial links with the neighbouring Scythian territories. Olbian mirrors form an important element in this trade network, although whether the craftsmen who made them were Scythians or Greeks working in Scythian style for the Black Sea market is still undecided. The animal ornament of the mirrors reproduces the zoomorphic art used elsewhere by the Scythian élite.

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50 ‡
THRACIAN HORSE AND RIDER STATUETTE GROUP
5th century BC-1st century AD

A group of three bronze ex-voto horse and rider statuette pairs; each pair is distinctive, comprising a two-part composition with horse modelled with one leg raised in an advancing posture; riders modelled in seated positions, arms outstretched: one pair with seated rider wearing tunic with decorated belt, right hand raised in invocation and dish in left hand, detailing to hair, face and genitals; horse with one raised foreleg, short tail and incised details to neck; one pair with horse with annulet detailing to neck, short tail and textured mane; rider with flared tunic, details to tunic, hair and face and arms outstretched; one pair with horse with headpiece, full, textured mane, circular motifs around base of neck, longer outstretched tail and indication of hooves; rider with flared tunic, detailing to hair and face, with pronounced eyes and nose, arms outstretched, holding a dish(?) in the left. 125 grams total, 38-61mm (1½ - 2½"). Fine condition. [6]
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Property of an Austrian private collector; formerly with Hermann Historica, Munich, Auction 64, lot 3375; before that in a private collection, Vienna, 1980s.

Literature
Cf. Rolland, H., Bronzes Antiques de Haute Provence, Paris, 1965, items 116, 246, for comparable examples.

Footnotes
Such figures were used in early Thracian horseman cult rituals, and as ex-voto offerings.

51 ‡
THRACIAN HORSE AND RIDER STATUETTE GROUP
5th century BC-1st century AD

A mixed group of three bronze ex-voto horse and rider figurines; each pair is distinctive, comprising a two-part composition with horse modelled with one leg raised in an advancing posture; riders modelled in seated positions, arms outstretched: one with details to the horse's eyes, ears, mane and tail, circular motifs around the base of the neck; rider wearing a breastplate(?) with cropped and textured hair, details to face, both arms held in front of the body; one pair with horse with slender neck, annulet eye, textured mane, short tail and detailing to hooves; rider with knees slightly bent and detailing to hair and one arm; one pair with horse with short head, thick neck and long tail; rider with flared tunic, broad head, right arm held above the head, left outstretched before the body, incised facial details. 90 grams total, 40-53mm (1½ - 2"). Fine condition. [6]
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Property of an Austrian private collector; formerly with Hermann Historica, Munich, Auction 64, lot 3375; before that in a private collection, Vienna, 1980s.

Literature
Cf. Rolland, H., Bronzes Antiques de Haute Provence, Paris, 1965, items 116, 246, for comparable examples.

Footnotes
Such figures were used in early Thracian horseman cult rituals and in a variety of ex-voto contexts.

52
PARTHIAN SILVER AND GOLD RING WITH VICTORY GEMSTONE
1st century BC-1st century AD

A silver ring with tapering D-section hoop and gold oval-shaped bezel, holding a garnet cabochon with intaglio design of winged Victory standing; gold beaded collar to edge of bezel marking the orientation of the gemstone; accompanied by a museum-quality impression. 6.48 grams, 22.75mm overall, 17.40mm internal diameter (approximate size British I½, USA 4½, Europe 8.07, Japan 7) (1"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s.



53
PARTHIAN SILVER RING WITH EROS GEMSTONE
1st century BC-1st century AD

A carnelian cabochon with intaglio design of Eros, with small wings and bow, held in a later silver ring with bifacetted hoop and oval-shaped bezel, bead to the bezel indicating the orientation of the gemstone; hollow ring interior; accompanied by a museum-quality impression. 3.95 grams, 25.33mm overall, 18.28mm internal diameter (approximate size British O½, USA 7¼, Europe 15.61, Japan 15) (1"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s.



54



55



56



57

54
HELLENISTIC SILVER EAGLE
1st-3rd century BC

A silver statuette in the form of an eagle standing on a rectangular base, wings spread, head held erect and forwards, prominent beak, detailing to the eyes, feathered body and legs. 18.3 grams, 35mm (1½"). Fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.

55
HELLENISTIC SILVER SPOON
2nd-1st century BC

A silver spoon with shallow ellipsoid bowl, square-section handle with dog-head finial. 19.8 grams, 15.7cm (6¼"). Fine condition.

£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a London gentleman; previously acquired on the UK art market in the 1990s; formerly in a 1980s collection.

56
HELLENISTIC SILVER SPOON
2nd-1st century BC

A silver spoon comprising a flat bowl with slightly raised rim, square-section handle with curled end and swan-head finial. 42 grams, 18cm (7"). Fine condition.

£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a London gentleman; previously acquired on the UK art market in the 1990s; formerly in a 1980s collection.

57
GREEK HAIR PIN WITH FLORAL HEAD
4th-3rd century BC

A silver dress pin with ribbed corrugation to the upper end of the shank, large finial formed as peony. 64 grams, 11.3cm (4½"). Very fine condition.

£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.

Literature
Cf. Yavtushenko, I. (ed.), Masterpieces of Platar, Kiev, 2004, fig.74, for the type.

Footnotes
This ancient pin was probably used as a hairpin. Beautifully decorated pins, with elaborate ornamentation, were in use in the Hellenistic world since the 4th century BC, often produced by South Italic workshops (Yavtushenko, 2004, pp.62-63). Since Greek clothing was not sewn, straight pins and fibulae (safety pins) served to fasten a garment at the shoulders, the sleeves, over the chest, and at other critical points. Interestingly, the pointed pins were not only used as dress or hair accessories. Herodotos (V,87ff.) tells us the story of the defeat and destruction of the Athenians – all save one man – at Aegina. The poor soldier, upon his return to Athens, was set upon and slain by the indignant wives of his unfortunate companions, who stabbed him to death with the pins of their garments. Certainly this history is plausible, for the stick-pin could have been a most deadly weapon when used as a dagger.

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58
HELLENISTIC SILVER SANDAL PENDANT
3rd-1st century BC

A sheet-silver pendant formed as a pair of sandals, hatched decoration to the borders of the main straps, suspension loop between the heels. 11.4 grams, 48mm (2"). Fine condition.
£1,200 - 1,700 EUR 1,380 - 1,960
USD 1,640 - 2,330

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s.

Literature
See Veldmeijer, A.J., Footwear in Ancient Egypt:the Medelhavsmuseet collection, Världskulturmuseerna Stockholm, 2014, figs.15ff.

Footnotes
The style of these sandals is Egyptian; they can be compared to a model (1479-1425 BC) found in the grave of the three foreign wives of Thutmose III, in gold sheet (MET accession number 26.8.147a). Modest examples can be seen in the leather sandals from the village of Deir-El-Medina (2435-2305 BC), now in the Egyptian Museum of Torino. This Egyptian pattern lasted centuries and was again in fashion during the Ptolemaic and Roman period.


58

59
THRACIAN SILVER-GILT MOUNT WITH TWO OPPOSED EAGLES
4th century BC

A silver-gilt mount of two confronting eagles with hooked beaks, the parcel-gilding providing accents and details to the two birds; the bodies and wings represented as three-band loops and a trefoil between; pierced in three places for attachment. 14.1 grams, 46mm (1¾"). Very fine condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Property of an English gentleman; previously in the private collection of Mr James Bishop; acquired prior to 1970.

Literature
Cf. I. Marazov (ed.), Ancient Gold: The Wealth of the Thracians, (New York, 1998); particularly the phalera, p. 137, no. 62, now in the Museum of History, Lovech (inv. no. 591).


59

60
HELLENISTIC BULL RHYTON FRAGMENT
3rd-1st century BC

A substantial ceramic bull's head from a rhyton with naturalistic features; modelled with short horns, ears, frowning face, eyes, snout and fleshy muzzle; accompanied by a custom-made display stand. 707 grams total, 18.5cm including stand (7¼"). Fine condition. [No Reserve]
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.

Literature
See Ebbinghaus, S., Animal Shaped Vessels of the Ancient World, Feasting with Gods, Heroes and Kings, Harvard Art Museums, 2018, p.314, for a sketch of similar.


60

61
HELLENISTIC TERRACOTTA SYMBOLON FOR SERVANT EMONIOS
3rd-1st century BC

A grey ceramic token (*symbolon*) with a roughly oval-shaped face bearing four lines of Greek text: 'for the servants...and of Emonios...for the servants...akr..'; possibly remains of maker or servant's fingerprints in the clay. 5.52 grams, 25mm (1"). Fine condition. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the collection of a deceased London, UK, gentleman; 1970-1999.

Literature
Cf. Lang, M., Crosby, N., The Athenian Agora, weights, measures and tokens, Princeton, 1964, fig.SW17.


61



Roman & Byzantine

Lots 62 - 130

Also see lots 627 - 1014



62

62
'THE OXSHOTT' ROMAN MILITARY STATUETTE OF MARS
2nd-3rd century AD

A substantial bronze figurine, finely modelled as the god Mars, bearded and clothed in a military tunic and muscled cuirass; the right arm raised and the left draped with a military cloak, held down at the side; the now lost right hand may have once held a spear and the left hand was originally placed upon a circular shield; wearing a tipped-back Corinthian helmet with a large crest; detailed facial features, the eyes forming pointed ovals with distinct pupils, the nose flat and the lips full; the cloak wrapped around the body with deeply moulded folds; the muscled cuirass decorated with opposed gryphons, fitted with shoulder clasps and worn over a padded under-armour garment (*subarmalis*) from which finely moulded detailed lappets (*pteryges*) hang, at the waist a double row of hanging *cymation*; below the cuirass a short, vertically segmented kilt over the skirt (zoma) of the tunic; the legs dressed in greaves with moulded lacing to the back; the underside of the feet with remains of pins which may have held the figurine to a base. 230 grams, 12.6cm (5"). Fine condition, light abrasion from the burial conditions but otherwise the figurine is well preserved.

£1,500 - 2,000

EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
Found by Geoffrey Harfleet with the use of a metal detector on Thursday 26th December 2019, near Oxshott, Elmbridge, Surrey, UK; this is a find of note and has been designated of national importance by the Portable Antiquities Scheme; accompanied by a copy of PAS report number SUR-1C1A4E and a copy of an academic report by military specialist Dr Raffaele D'Amato.

Literature
See Robinson, R., The Armour of the imperial Rome, New York, 1975; D'Amato, R. and Sumner, G., Arms and Armour of the Imperial Roman Soldier: From Marius to Commodus, 112 BC-AD 192, London, 2009, fig.312, p.223; Durham, E., Depicting the Gods: Metal Figurines in Roman Britain, Internet Archaeology, 2012.

Published
The Searcher, no.415, March 2020, front cover and article on page 16; and Treasure Hunting magazine, April 2020; accompanied with copies of the relevant magazine articles.

Footnotes
According to Durham (2012), this mature, bearded style is a less common depiction of this deity, paralleled by examples from Bury St Edmunds (in Ipswich museum, ISPMG 1936-244.10) and Wycomb in Gloucestershire. The Lares were guardian deities in ancient Roman religion; they protected worshippers and affected the outcome of events in their own location. The true altar of the Lares was the domestic fireplace, centre of the Roman domus, and their temple the Atrium. Among the statuettes of gods Mars Gradivus was one of the most appreciated, especially in the family of the military commanders in provinciae like Britannia. The statuette had its prototype in the famous statue of Mars from the Forum of Nerva, of late 1st century AD, today at the Capitoline Museum in Rome, based on an Augustan age original deriving from a Greek prototype of 4th century BC.



63

63
ROMAN VENUS STATUETTE
2nd-3rd century AD

A bronze statuette in a pose typically adopted by the goddess Venus, modelled in the round, standing nude, in the act of winding an item of female sporting attire around her chest, with one hand holding the roll of fabric, the other clasped to her breast, her hair dressed, with two ringlets cascading to her shoulders. 68.9 grams, 90mm (3½"). Fine condition.

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980.

Literature
See Brea, L.B., Museums And Monuments in Sicily, Novara, 1960, pp.148-149, for a famous mosaic from Piazza Armerina, depicting a similar figure in mosaic form.



64

64
ROMAN SILVER HERMES OR DIONYSUS MOUNT
3rd century AD

A silver mount with the face of the young Dionysus or Hermes, the eyes with engraved pupils, surmounted by a thick curly hairstyle, with curls descending on the cheeks and covering the ears. 36 grams, 52mm (2"). Fine condition, heavily patinated.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980.

Literature
See Hammond, B., Roman artefacts of England and United Kingdom, Witham, 2016, fig.MN-2035, p.234.

Footnotes
This round mount, beautifully executed, is influenced by the prototypes of Hellenic art. Probably this piece was used as a furniture mount, for caskets or triclinary beds.



65

65
GRAECO-ROMAN SILVER THEATRICAL MASK MOUNT
1st-3rd century AD

A sheet-silver theatrical mask modelled as a bald male head with gaping crescent-shaped mouth, pointed nose, furrowed brow and wreath of rosettes and leaves around the head. 12.6 grams, 41mm (1½"). Fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980.

Literature
See The Getty Museum, accession no. 96.AQ.193, for a similar mask in lamp form.

Timeline Auctions *Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



66

66 ‡
VERY LARGE ROMAN DOOR HANDLE PAIR WITH LION HEADS
2nd-3rd century AD

A pair of substantial bronze door knockers or furniture handles comprising a large circular appliqué with central high-relief lion-mask, emerging from a hollow, convex circular plate with four holes flanking the head, each lion holding a large ring in its mouth, radiating mane composed of thick locks, incised fur texture to the face. 4.9 kg total, 27cm each (10½"). Fine condition. [2]

£4,000 - 6,000

EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Property of a gentleman from Jerusalem; previously in an old Israeli collection; accompanied by a copy of Israeli export permit number 43725 and by an archaeological report by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10605-174114.

Literature
See Uccelli, G., Le navi di Nemi, Roma, 1940; Ghini, G., Il Museo delle navi romane e Il Santuario di Diana di Nemi, Roma, 1992, for similar appliques destined to the Nemi ships of the Emperor Caligula; similar specimens in the collection of the Museum of the Order of St John at the University of Birmingham inv. no.5616-5617, from Jerusalem; two nearly identical door knockers in the shape of lion heads in the Getty Museum, accession number 72.AC.91.

Footnotes
It seems that this style of door knocker was widely used in the province of Syria Palestine created by the Emperor Hadrian, during the period in which the adoption of Greek art by the Romans reached its peak. Adopting the Greek custom and styles, the Romans spread the use of door knockers shaped like lions (a symbol connected with Alexander the Great, the lion of Macedonia) to the furthest reaches of their empire. In the classical world, lions symbolised power, wealth, and might. They were famously featured in many ancient myths, perhaps the most famous being that of Hercules (Greek Herakles) slaying the Nemean lion for his first labour. The presence of the lion on the doors of the wealthy conveyed the meaning of protection and impenetrability of the house. In the Late Empire, the lion became a symbol of wisdom, royalty, power and leadership.



67

67
ROMAN SANDALLED STATUE FOOT
1st-2nd century AD

A hollow-formed fragmentary bronze left foot from a small statue, dressed in a heavy *solea* sandal with broad strapping; locating socket to the underside, clay(?) core visible in the ankle and beneath the sole; probably part of a statue of a child. 307 grams, 10.6cm (4¼"). Fine condition.

£1,800 - 2,400 EUR 2,070 - 2,770
USD 2,470 - 3,290

Provenance
From the private collection of a London antiquarian; formerly in a London, UK, collection, since 1980; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10665-174246.

Literature
See discussion in van Driel-Murray, C., Vindolanda and the Dating of Roman Footwear, in Britannia, Vol. 32 (2001); see Daremberg & Saglio, Dictionnaire des Antiquités Grecques et Romaines, Paris, 1873-1917, s.v. solea, fig.6506.

Footnotes
This sandal (sandalium) of Greek type shows as essential elements for the closure around the foot two straps, one fastened with buckles on the instep and at the two corners of the heel; the other, starting above the heel, reaches the sole of the foot at the beginning of the toes, closing like a flip-flop between the two middle toes. Such shoes were usually worn by poets and children.

68
ROMAN MILITARY DIPLOMA OF PRAETORIAN GUARD - AURELIUS ULPIUS VALENS
Dated 7th January 226 AD

A bronze military diploma from the Age of Alexander Severus (222-235 AD), comprising a single tablet and a fragment from a single document, the exterior showing where seal cover was originally attached; mounted in a perspex frame with information labels; the interior text on the tablet reading: '[...] AD • VII • IDUS IANUARII [SEV]ERO ALEXANDRO II MARCELLO II [C]OH • II • PR SEVERIANA P(ia) V(index) [A] VRELIO M P F VLP(io) [space for sealing] VALENTI MARCIANOPOLI • [blank line with hole for sealing] DESCRIPT(um) ET RECOGNIT(um) EX TABVLA AEREA QVAE FIXA EST ROM(A) ET IN MVRO POS(t) TEMPLVM DIVI [Avgusti] AD MINERVAM' Translation: Dated the seventh day before the Ides of January in the second consulship of Emperor Alexander Severus and Marcellus. Cohors II Praetoria Severiana Pia Vindex for Aurelius Ulpius Valens, son of Marcus Publius at Marcianopolis. A transcribed copy from the bronze tablet which has been affixed at Rome to the wall behind the Temple of the Divus Augustus near the shrine of Minerva; the exterior text of the tablet reading: 'AVRELI • MA[...] (Seal of) [...]Aurelius Ma[...] IVLI • IVLIA [NI] (Seal of) [...] Iulius Iulia[nus] M • TVLLI [hole for sealing the document] VALEN(tis) (Seal of) Marcus Tullius Valens M • VLPI • BATAVI • (Seal of) Marcus Ulpius Batavius C • VALERI • MVCIANI (Seal of) Caius Valerius Mucianus [hole for sealing the document] C • AELI • SATVRNINI • (Seal of) Caius Aelius Saturninus T • I • FLAVI • HERACLIDES (Seal of) Tiberius Flavius Heraclides'; the exterior text of the fragment reading: '[...] COS [...]A P(ia) V(index)• [...] VALENTI• [MAR]CIANOPOLI [...][REC]OGNITVM EX TABVLA AE [RE RO]MAE IN MVRO POS(T) TEMPLVM [AVG] AD MINERVAM Translation: [...] consuls [Cohors II Praetoria Severian]a Pia Vindex [- For Aurelius Ulpius] Valens, [son of Marcus at Marc]ianopolis; A transcribed copy from the bronze tablet [which has been affixed at Ro]me to the wall behind the Temple [of the Divus Au]g(ustus) near the shrine of Minerva' interior of the fragment reading: 'IMP CAES [DIVI ANTONINI MAGNI PII FI] L DIVI S[EVERI PIIS NEPOS] M AVRE AVG P NOMI[NA MILITVM QUI MILITAVERVNT IN COHORTIBVS] PR(aetoris) S(everianis) [decem I II III IIII V VI VII] VIII [VIIII V Piis Vindicibus QVI PIE ET FOR] TIT[ER MILITIA FACTI SVNT etc.]' translation: 'Emperor Caesar Marcus Aurelius Severus Alexander Pius Felix, son of the Divus Antoninus Magnus Pius (Caracalla), grandson of the Divus Septimius Severus Augustus [Pontifex Maximus, holding tribunician power for the fifth time, consul for the third time, Pater Patriae]. The names of the soldiers who served in the ten cohorts praetoriae Severianae piae vindices – I II III IIII V VI VII VIII X – who loyally and bravely performed their military service etc. ' 1.03 kg total, case: 28 x 21.5cm (11 x 8½"). Fine condition.

£6,000 - 8,000 EUR 6,910 - 9,220
USD 8,220 - 10,960

Provenance
Property of a Suffolk gentleman; previously in the collection of John Phillpotts, Gloucestershire, UK; previously published in 1994; accompanied by an archaeological expertise by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10583-173410.

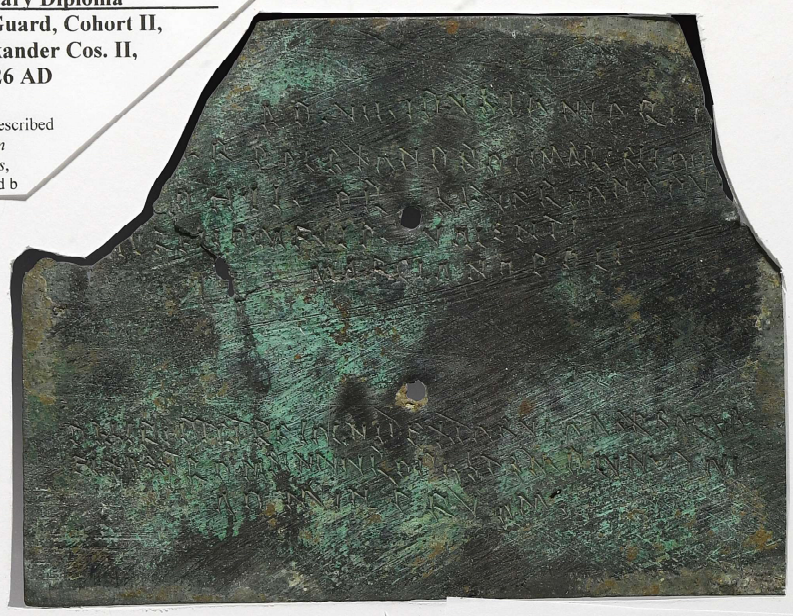
Published
See Roxan, M.M., Roman military Diplomas 1985-1993, London, 1994, items 195a and b.

Footnotes
This fine 3rd century AD diploma is particularly important for belonging to the Praetorian Guard, more specifically to a soldier of Thracian or Moesian origin (Marcianopolis, nowadays near Devyna). This is confirmed by sources according to which in the Severan Age the Moesians, Pannonians and Thracian soldiers substituted the Italics in the Praetorian Guard.

Timeline Auctions *Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

Roman Military Diploma
Praetorian Guard, Cohort II,
Severus Alexander Cos. II,
7 Jan. AD 226 AD

This diploma is described in Roxan's *Roman Military Diplomas*, Vol. 3, #195 a and b



195b SEVERVS ALEXANDER M. AVRELIO VALENTI

a. 226 Ian 7

intus: tabella II

A D·VII·IDVS IANVARII
ERO ALEXANDRO II MARCELLO II
OH II PR SEVERIANA PV
VRELIO M F VLP· VALENTI
MARCIANOPOLI·
DESCRIPT ET RECOGNIT EX TABVLA AEREA QVE
FIXA EST ROME IN MVRO POS TEMPLVM DIVI
AD MINERVAM

[Imp. Caes(ar), divi Antonini Magni Pii fil., divi Severi Pii nepos. M. Aurellius Severus Alexander Pius Felix Aug(ustus), pont(ifex) max(imus), trib(unicia) pot(estate) V, co(n)s(ul) II, p(ater) p(atriae)[1]
nomina militum qui miltaver(unt) in cohort(ibus) pr(aetoris) Severianis decem I. II. III. IIII. V. VI VII. VIII VIIII. X piis vindicibus, qui pie et fortiter militia functi sunt etc. *.....]*
a. d. VII idus Ianuarii, [Imp. Sev]ero Alexandro II, Marcello II [cos.]
[c]oh(ors) II pr(aetoria) Severiana p(ia) v(index)[2].
[M. A]urelio M. f Vlp(ia) Valenti[3], Marcianopoli[4].
Descript(um) et recognit(um) ex tabula aerea, que fixa est Romae[5] in muro pos templum divi <Aug(usti)>[6] ad Minervam.

[M?] Aureli Ma[rco?]; [.] Iuli Iulia[ni?]; M. Tulli Valen[tis]; M. Ulpi Batavi[7]; C. Valeri Muciani; P. Aeli Saturnini; T. Flavi Heraclides[8].

195a SEVERVS ALEXANDER VALENTI

extrinsecus: tabella I

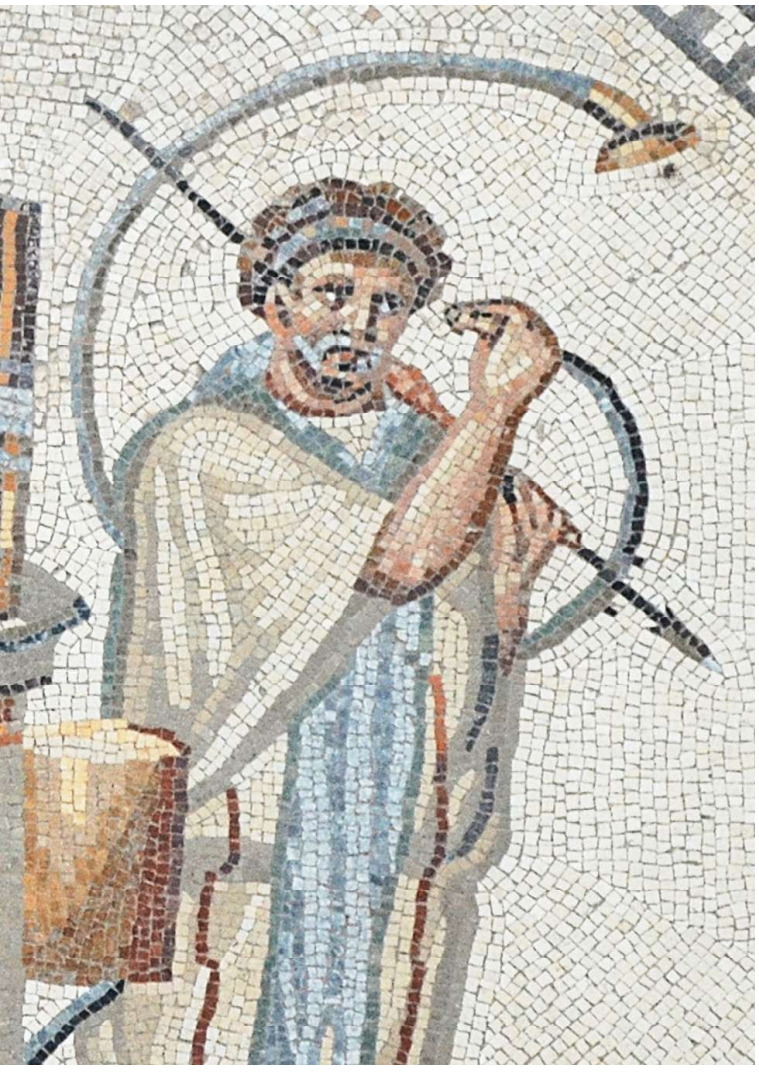
COS
APV·
VALENTI·
IANOPOLI
OGNITVM EX TABVLA AE
MAE IN MVRO POS TEMPLVM
AD MINERVAM·

[a. d. VII id. Ian. . ...] cos.
[coh(ors) ... pr(aetoria) Severian]a p(ia) v(index)[3]. [M. Aurelio ? M. f? Ulp(ia)?] Valenti[4], [.....]ianopoli[5]
[Descriptum et rec]ognitum ex tabula ae[rea, que fixa est Ro]mae in muro pos templum [divi Au]g(usti) ad Minervam





69



69 ‡
ROMAN MILITARY TRUMPET FITTINGS
2nd-3rd century AD

A group of fittings from a *cornu*, a military musical instrument, comprising: a substantial bronze conical socket with long iron finial, lateral bows for fastening, one in the form of a female panther and the other in the shape of a blossom; a bronze finial with three lugs which would have been placed at the lower end. 880 grams total, 7.2-25cm (3 - 10"). Fine condition. [2]

£1,200 - 1,700 EUR 1,380 - 1,960
USD 1,640 - 2,330

Provenance
Property of an Austrian private collector; formerly with Hermann Historica, Munich, Auction 64, lot 3168, listed as a standard finial; previously owned by Harry Huttel, 1994; before that in a private collection, Vienna, 1980s; accompanied by with copies of the relevant Hermann Historica catalogue pages, and by a report by Roman military specialist Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10572-172368.

Literature
See Franken, N., Die antiken Bronzen im römisch-germanischen Museum Köln, Kölner Jahrbuch 29, 1996, 132f; see Beutler, F., Farka, C., Gugl, C., Humer, F., Kremer, G., ed., Der Adler Roms, Carnuntum und die Armee der Caesaren, Bad Voslau, 2017, pp.320-323, for similar pieces; similar cornu fittings with dolphins in place of the panther, in the Museum of Eskisehir (Doryleum) in Turkey; for the use of the cornu within Roman army see D'Amato, R., Roman Standards and Standard bearers, Volume I, 112 BC-AD 192, London, 2018.

Footnotes
Although previously classified as a standard finial, these magnificent fragments belong to a military trumpet, the cornu, forming the upper and lower extremities of the arm used for holding the instrument. The cornu usually consisted of a number of elements: a bell, seven tubular parts, two connecting pieces for the carrying bar (the ornamented extremities preserved here, see image of a simple cornu depicted in a mosaic in the Nennig Museum) and even the lateral spreader for stiffening or adjusting the lower segments. Besides the finds from the gladiator barracks in Pompeii, only one other complete preserved example is known, held in a private collection. The individual elements were made of different metal alloys (brass, gunmetal and tin-bronze), which meant that the instrument would have had a multicoloured appearance.

70
ROMAN ATHLETE'S STRIGIL AND BALSAMARIUM
1st-2nd century AD

A pair of bronze items for use by athletes, comprising: a strigil with rectangular-section handle, curved C-section blade and rounded tip; a tapering hexagonal balsamarium with discoid plinth foot, short neck, rolled rim, two pierced lugs and handle. 170 grams total, 14-22cm (5½ - 8¾"). Fine condition. [2]

£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980.

Literature
See The British Museum, museum number 1868,0105.46, for a comparable strigil; museum number 1824,0482.1, for a very similar but undated strigil; The Metropolitan Museum, accession number 97.24, for a similar strigil; see Roberts, P., Life and Death in Pompeii and Herculaneum, London, 2013, for discussion.

Footnotes
Before the introduction of fat-based soaps in the late Empire, the usual method of cleansing by athletes, as well as bathers of both sexes, was a mixture of low grade olive oil, and a pumice. The oil was applied to the body and then scraped off by means of the long, scoop-like scraper, known as a strigil. A common form of public benefaction was money for a free distribution of such oil. The physical well-being of the gladiator was of the utmost importance so that they could perform at the games; vast sums of money were spent by the owners of gladiatorial schools on the training and upkeep of the athletes, and this would have included regular bathing, exercise and massage.


70

71
ROMAN BALSAMARIUM OIL FLASK WITH HANDLE
2nd-3rd century AD

A nearly intact bronze vessel with globular body, flattened top once fitted with a bronze lid, circular section handle attached to the top with double vertical rings fixed on the edges. 140 grams, 57mm (2¼"). Fine condition.

£250 - 350 EUR 290 - 400
USD 340 - 480

Provenance
From the collection of a gentleman (deceased); by descent to his family residing in London, circa 1990.

Footnotes
This balsamarium would have contained oil used by the Romans after bathing. Handle attachments (ansae) are often found separated from the objects to which they were attached and could have been reused several times.


71

72
ROMAN MASON'S PLUMB WEIGHT WITH MAGICAL INSCRIPTION
1st-2nd century AD

A bronze plumb bob weight with a piriform body decorated with horizontal lines and Greek inscription (magic name) in capital letters 'AKPANAXAMAPEI' (*akrama-chamarei*) to the top. 12.2 grams, 27mm (1"). Very fine condition.

£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From the private collection of a London gentleman; acquired at Hirsch Auctions, Munich, circa 2006.

Literature
See Faraone, C. A., 'Inscribed Greek Thunderstones as House- and Body-Amulets in Roman Imperial Times', in Kernos, 27, 2014, pp.1-27.

Footnotes
The plumb or plumb rule was an instrument of antiquity. The Greeks formed a bob of lead on a cord and called it Molubdos, i.e. lead, from which evolved the Molybdenum tool. The Romans Latinised this to plumbum, the tool used to measure perpendiculars and structures, walls, aqueducts and fortifications in every corner of the Empire. Some objects and amulets report the magical protective phrases ablanathanalba akrama-chamarei and then φνεμενουνι (Lord of the Abyss). It is interesting to find such an inscription on a builder or architect's tool.


72



73



75



74

73
LATE ROMAN DECORATED BRACELET WITH SECRET COMPARTMENT
4th-6th century AD

A bronze annular bracelet with adjustable flat-section hoop, decorated with floral motifs composed of stamped triangles; hollow discoid domed boss at centre decorated with shallow concentric circles, with opening to the reverse for insertion of an object, the opening covered by a lozengiform panel attached with two rivets. 38.5 grams, 86mm (3½"). Fine condition.

£1,200 - 1,700 EUR 1,380 - 1,960
USD 1,640 - 2,330

Provenance
From an important North West London collection; acquired from Schulman, Amsterdam, The Netherlands, in the 1970s; by repute found in the Tiber in the 19th century.

Literature
See an Eastern Roman bracelet in Metropolitan Museum, accession number 12.182.96, for the typology of bossed bracelets.

Footnotes
Bracelets were worn in Rome by ladies of rank, but it was considered a mark of effeminacy for civilian men to use such female ornaments (Suetonius, Caligula, 52; Nero, 30). They were, however, publicly conferred by Roman generals upon soldiers for deeds of extraordinary merit (Pliny the older, HN, XXXIII,2) in which case they were worn as a mark of honour and bravery, and considered military rewards (dona militaria).

74 ‡
ROMAN VESSEL HANDLE WITH EAGLES
1st-2nd century AD

A bronze handle, possibly from a krater, with penannular body, ribbed central section and terminals formed as regardant standing eagles in relief with finer detailing to beaks, heads, bodies and tails, each terminal with a circular piercing for attachment. 300 grams, 14.5cm (5¾"). Fine condition.

£250 - 350 EUR 290 - 400
USD 340 - 480

Provenance
Property of an Austrian private collector since the 1970s.

75
LARGE ROMAN BRONZE MIRROR
1st-2nd century AD

A solid bronze mirror comprising a wide disc with a folded edge; traces of the wooden mounting platform to the reverse. 1.9 kg, 28cm (11"). Fine condition. [No Reserve]

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex Japanese private collection, formed 1970-2010.

Literature
See Boucher, S., Inventaire des Collections Publiques Françaises - 17 Vienne: Bronzes Antiques, Paris, 1971, items 94-96, for the type.

Timeline Auctions Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



76

76
ROMAN GILT SILVER PHALERA WITH WINGED HEAD OF MEDUSA
1st-2nd century AD

A substantial ornamental silver armour *phalera* with gilt detailing, embossed face of the Gorgon, Medusa, to the centre with detailed eyes, eyebrows and mouth, strong nasal ridge extending towards the forehead, furrowed brow with a pair of wings emerging from the curly hair framing the face, a pair of snakes knotted beneath the chin; wide edge with beaded rim and wavy pointillé decoration; accompanied by a discoid bronze sheet to which the fastening pins were attached to. 113 grams total, 8.8-12.5cm (3½ - 5"). Very fine condition. [2]

£1,800 - 2,400 EUR 2,070 - 2,770
USD 2,470 - 3,290

Provenance
From the private collection of a London antiquarian; acquired from Coins and Antiquities, formerly known as D.J. Crowther Ltd, Mayfair, London, UK, in 1970; accompanied by an expertise by military specialist Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10623-174245.

Literature
Cf. Jahn, O., Die Lauersforter Phalerae, Bonn, 1860, taf.1; Maxfield, V.A., The military decorations of the Roman Army, Los Angeles, 1981; D'Amato, R., Sumner, G., Arms and Armour of the Imperial Roman Soldier: From Marius to Commodus, 112 BC-AD 192, London, 2009, figs.157, 254-255; D'Amato, R., Roman Standards & Standard-Bearers (1), 112BC-AD192, Oxford, 2018, p.54; D'Amato, R. & Negin, A., Roman decorated armour, London, 2019, p.150, fig.137.

Footnotes
Discoid military decorations usually depicted the heads of the gods, spirits of the underworld, birds and lions, Medusa being the most popular subject. Sets of phalerae, similar to those shown on the monuments to Marcus Caelius, Quintus Sertorius Festus and Celer Allius, were found in Neuss, Lauersfort and Newstead. Our phalera can be paralleled with the very similar ones from the magnificent Lauersfort set, echoing the decoration visible on the gravestone of centurion Caelius from Bonn, depicted with a corona civica on his head, and which are the best-known silver military decorations of the early Imperial Age. The higher officers in the Roman army had the custom of wearing such rich suits of phalerae with the straps attached directly to leather garments or doublets, worn over their armour. The most evident example can be seen on the gravestone of the Aquilifer G. Musius (Jahn, 1860, taf.II; D'Amato, 2018, p.54), where the phalerae are worn over a leather structure like a doublet over the subarmalis. Wearing a double-padded armour under the doublet provided twice as much protection to the warrior and enhanced the phalerae worn over the doublet. These decorations were awarded in sets, commonly of nine, although the sources confirm that this was not an absolute rule. They were worn similar to medals on the chest, attached to a leather harness of straps, which ran straight around and up and down the front of the chest, and continued over the shoulders and around the back where they were fastened with buckles (Maxfield, 1981, pp.92-93).



77



78

77
ROMAN SILVER ATHLETE'S STRIGIL AND BALSAMARIUM
1st-2nd century AD

A silver toilet set comprising: a strigil with curved C-section blade and tapering rectangular-section handle, with rectangular piercing at the terminal for suspension, a silver shell ornament applied to the junction between blade and handle on the reverse; a balsamarium or aryballos, with squat spherical body, collared shoulder, convex neck, everted rim and flared foot, with two comic theatre masks applied to the body, with loops for a handle; the masks with detailing to the faces and hair; the body with a concentric band of inlaid floral decoration; a partial handle with collars and decorative elements. 323 grams total, 6.1-19.6cm (2¼ - 7¾"). Fair condition, balsamarium split. [3]

£2,500 - 3,500 EUR 2,880 - 4,030
USD 3,430 - 4,800

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10706-174980.

Literature
See The British Museum, museum number 1868,0105.46, for a comparable toilet set; see The Metropolitan Museum, accession number 61.88, for a comparable silver strigil; see Roberts, P., Life and Death in Pompeii and Herculaneum, London, 2013, for discussion.

Footnotes
Before the introduction of fat-based soaps in the late Empire, the usual method of cleansing by athletes, as well as bathers of both sexes, was a mixture of low grade olive oil, and a pumice. The oil was applied to the body and then scraped off by means of the long, scoop-like scraper, known as a strigil. A common form of public benefaction was money for a free distribution of such oil. The physical well-being of the gladiator was of the utmost importance so that they could perform at the games; vast sums of money were spent by the owners of gladiatorial schools on the training and upkeep of the athletes, and this would have included regular bathing, exercise and massage.

78
ROMAN SILVER IMPLEMENT SET WITH PALETTE
1st-2nd century AD

A mixed group of collared silver medical implements, each with a tapering round-section collared stem and bulbous probe to one end, comprising: a shallow oval-shaped spoon; a leaf-shaped spatula; a tapering round-section needle; a round-section curved hook; with a rectangular palette with chamfered edges. 200 grams total, 12-15.5cm (4¾ - 6"). Fine condition. [5]

£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980.

Literature
See The British Museum, museum number 1814,0704.947, for a comparable example; see The Ashmolean Museum, accession number AN1997.45, for a similar stem; see Roberts, P., Life and death in Pompeii and Herculaneum, London, 2013, p.291, for a similar medical slate.

Timeline Auctions Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

79
ROMAN SILVER NAVIGATIONAL COMPASS
2nd-3rd century AD

A pair of silver navigational dividers with pivoted arms, formed from two legs with connecting joint, a long flat wedge inserted through the extended rivet; each upper arm decorated with spirals and volutes. 67 grams, 17.5cm (7"). Fine condition.

£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980.

Literature
Cf. Beutler, F., Farka, C., Gugl, C., Humer, F., Kremer, G., Polhammer, E. (ed.), Der Adler Roms, Carnuntum und die Armee der Caesaren, Bad Voslau, 2017, pp.331-332, nn, 638-642.

Footnotes
This instrument, the circinus, made up of two flat-section arms, was widely used by masons and carpenters, as well as for making wall decorations, for the preparation of repetitive elements such as spirals or circumferences. It was widely used by the agrimensores of the army and by the military logistic system.


79

80
ROMAN SILVER STATUETTE COLLECTION
2nd-3rd century AD

A mixed group of three silver figures comprising: one female figure, possibly Fortuna, modelled in the round standing on a rectangular base, wearing floor-length robes and holding a *cornucopia*; a second female figure standing on a rhomboidal base, wearing floor-length robes; a polygonal plaque with a female figure in high relief, shown wearing floor-length robes, headdress, and holding a *cornucopia*, possibly Concordia. 13.7 grams total, 23-32mm (1 - 1¼"). Fine condition. [3]

£350 - 450 EUR 400 - 520
USD 480 - 620

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.


80

81
ROMAN STATUETTE COLLECTION
2nd-3rd century AD

A mixed group of silver figures modelled standing on polygonal bases, comprising: a male figure with full head of hair and beard, dressed in a floor-length robe and holding a *patera*; a male figure dressed in full-length robe, wearing a hat and holding a palm(?), one arm absent; a female figure standing in floor-length robes, possibly holding a *cornucopia* and rudder, suspension loop to reverse. 24.5 grams total, 24-38mm (1 - 1½"). Fine condition. [3]

£350 - 450 EUR 400 - 520
USD 480 - 620

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.


81

82
ROMAN SILVER STATUETTE COLLECTION
2nd-3rd century AD

A mixed group of three silver statuettes modelled as standing female figures, comprising: Fortuna standing on a rectangular base, holding a *cornucopia* and a rudder, wearing floor-length robes; Concordia, standing on a polygonal base holding a *cornucopia* and a *patera*, wearing headdress and long robes, suspension loop to the reverse; a female figure with hair dressed in a bun, wearing floor-length robes and holding a *patera*. 17.6 grams total, 22-33mm (1 - 1¼"). Fine condition. [3]

£350 - 450 EUR 400 - 520
USD 480 - 620

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.


82



83



84

83
ROMAN SILVER HANDLE WITH PANTHER
4th-5th century AD

A silver jug handle formed as the foreparts of a panther, resting with forelegs extended and head erect with mouth open and tongue extended; behind, developing to a flat-section acanthus-leaf handle with curled thumb-pad, transverse ribbed collar; splayed leaf finial. 110 grams, 11.8cm (4½"). Very fine condition.

£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980.

Literature
Cf. Feachem, R.W., The Fortifications on Traprain Law, Proceedings of the Society of Antiquaries of Scotland, 89, 1955-6.

Footnotes
A panther modelled in the round formed part of the Traprain Law treasure hoard.

84
ROMAN SILVER LEGIONARY BROOCH
3rd century AD

A parcel-gilt silver crossbow brooch comprising a hexagonal-section bar with gilt knop finials, rectangular openwork bow with inset epigraphic panel 'LEGXICLPF' (Legio XI Claudia Pia Fidelis) and gilt knop to the angle; D-section catchplate. 32 grams, 60mm (2¼"). Fine condition.

£800 - 1000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980.

Literature
Cf. Heeren, S. & van der Feijst, L., Fibulae uit de Lage Landen. Beschrijving, Analyse en Interpretatie van een Archeologische Vondstcategorie, Amersfoort, 2017, items NL-0446-11a-294, NL-1219-03a-002, NL-1225-01b-005, for prototypes.

Footnotes
Legio XI Claudia, the eleventh legion, was a unit of the Imperial Roman army, levied by Julius Caesar for his campaign against the Belgic Nervii tribe. During the turbulent period of the third century the legio had its headquarters in the Pannonia Inferior, but various detachments (vexillationes) of this legio operated in the western and eastern corners of the huge empire. Between 200 and 250 AD a vexillation was in the Pontus at Alma Kermen, while between 198-209 we have sources for another vexillation in Asia, at Aulutrene. In 297-298 AD, a vexillation of the legion followed the Emperor Diocletian in Egypt.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



85
ROMAN GOLD SATYR MASK
1st century BC-1st century AD

A sheet-gold miniature mask depicting a bearded satyr (Silenus?) with open mouth and angry features with frowning brow, flat nose, fleshy cheeks, projecting bottom lip, unkempt hair and beard; mounted on a custom-made display stand. 137 grams total, 18cm including stand (7"). Fine condition. A spectacular display piece.

£30,000 - 40,000 EUR 34,570 - 46,090
USD 41,110 - 54,810

Provenance
Property of a Kensington lady; formerly in the private collection of Lothar von Berks, Berlin, Germany, acquired 1920-1930; accompanied by a four page examination report number G17121 by metal specialist Igor Goro and an archaeological report by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10660-173384.

Literature
The face shown here is very similar in style to a marble satyr mask in the Capitoline Museum; see Sinclair, A., 'Unmasking Ancient Colour, colour and the Classical Theatre Mask' in Ancient Planet Online Journal, 2013, vol.4, p.8; for iconography of the bearded satyrs see Woodburn Hyde, W.W., Olympic victor Monuments and Greek Athletic Art, Washington, 1921.

Footnotes
This interesting piece was made by means of embossing over a hard matrix with numerous folds and creases on the backside. However, besides the angry expression, the real attribution of the identity of our face is not straightforward, as it is missing the other elements linked with a particular bearded divinity, like Zeus, Poseidon or Hades. The facial traits recall those of a mythical satyr, of which we have various examples from the classical world. One is the majestic bronze head of a satyr from Olympia, today in the National Museum of Athens, variously interpreted as the head of a boxer, and dated to the Hellenistic period (3rd century BC, see Woodburn Hyde, 1921, fig.61). The traits of our figure - especially the treatment of the eyes - give to our face the sullen gloomy look so characteristic of boxers and pancratiasts, but also strong facial aspects of an angry satyr. Some other parallels point towards the head of a satyr as the best interpretation possible: the heads of satyrs in Metropolitan Museum (3rd-1st century BC, accession nos. 74.51.1497 and 14.130.10) and especially the marble satyr mask in the Capitoline Museum, Rome, dated to the 2nd century AD (accession number MC716). A similar expression can also be found on the marble portrait with the torso of a satyr or centaur in Palazzo Altemps, Rome. The satyrs joining the Dionysian court, among them especially Silenus or Pappos, associated with the cult of Bacchus, were often portrayed in the Graeco-Roman world with angry, mischievous or lustful expressions.



86

86
ROMAN GOLD RING WITH ISIS AND SERAPIS
1st century AD

A substantial gold ring with wide semi-circular hoop, expanding shoulders with a pair of openwork volute scrolls extending towards the oval bezel, the bezel with facing busts of Jupiter (Greek Zeus) as Serapis, and Juno (Greek Hera) as Isis, the goddess dressed in a *himation* fastened by a fibula; Egyptian crown and moon to the head (Juno Regina-Isis) respectively; a lion, two stars and the eagle of Jupiter over a globe between them. 15.11 grams, 25.84mm overall, 22.02mm internal diameter (approximate size British Y, USA 12, Europe 27.51, Japan 26) (1"). Very fine condition. A large wearable size.

£4,000 - 6,000

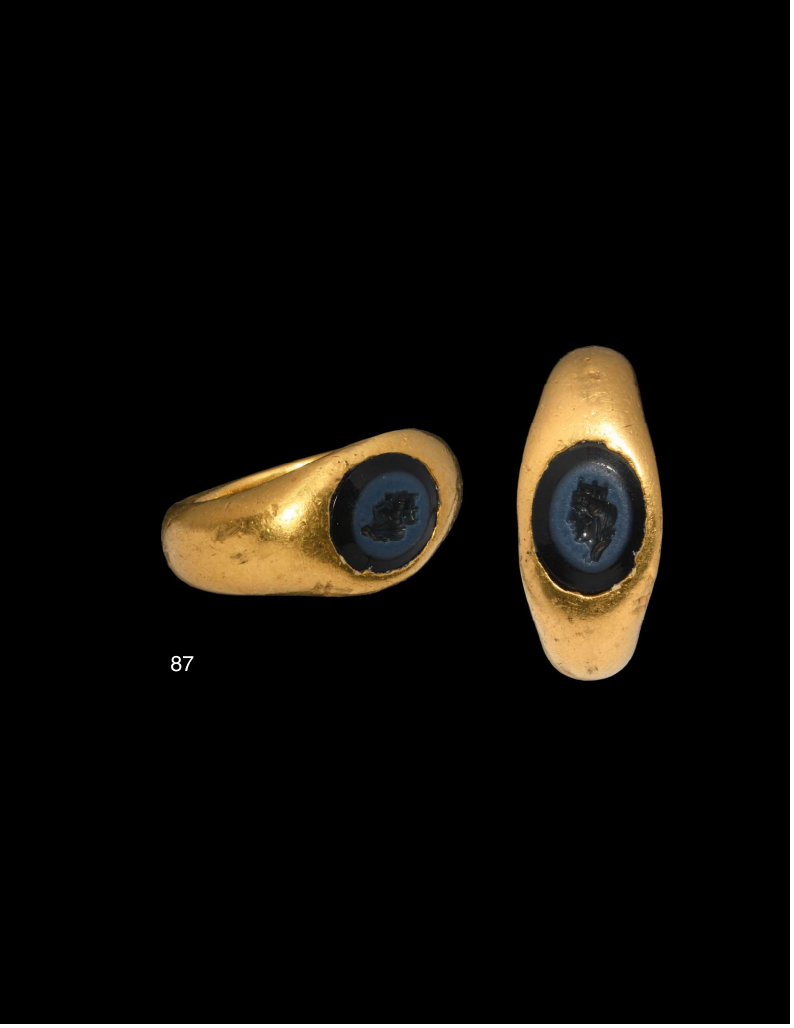
EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Property of a London gentleman; formerly in the Surain collection, since the 1980s; accompanied by an archaeological report by Dr Raffaele D'Amato and an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174323/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10639-174323.

Literature
Cf. Spier, J., Ancient Gems and Finger rings, catalogue of the collections, the J. Paul Getty Museum, Malibu, 1992, fig.466; for the discussion on the iconography of Jupiter Dolichenus and Juno Regina see Hörig, M. & Schwertheim, E., Corpus Cultus Iovis Dolicheni (CCID), Leiden, New York, København, Köln, 1987.

Footnotes
The ring belongs to the shape M of the Spier classification, and the iconography corresponds to the Roman sealings of East Hellenistic typology. The counterpart to the portrait of Jupiter Serapis is the depiction of Juno Regina Isis, the goddess usually represented on the left side and Jupiter on the right side. The eagle is the usual attribute of the god, who in other representations as Dolichenus is dressed in complete military dress and is usually standing over a bull and not a globe like in our ring. In the Roman religion, Jupiter was obviously identified with Jupiter Optimus Maximus, the king of the gods.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



87



88

87
HEAVY ROMAN GOLD RING WITH TYCHE GEMSTONE
2nd century AD

A heavy gold ring with ellipsoid hoop widening at the shoulders, the bezel with inset oval nicolo gemstone with a profile head of goddess Tyche, wearing a turreted crown. 22.49 grams, 27.74mm overall, 12.6x18.28mm internal diameter (approximate size British G½, USA 3½, Europe 5.55, Japan 5) (1"). Fine condition.

£4,000 - 6,000
EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Property of a London gentleman; formerly acquired before 1970; accompanied by a copy of an expertise from Striptwist Ltd, a London-based company run by historical precious metal specialist Dr Jack Ogden, reference number 190321; an archaeological expertise by Dr. Raffaele D'Amato; and an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 0131/02/06/2020; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10672-174327.

Literature
Cf. Catalogue of a collection of Ancient Rings formed by the late E. Guilhou, Paris, 1912, no.277; see Marshall, F.H., Dictionnaire Catalogue of the finger rings Greek, Etruscan & Roman in the departments of Antiquities of British Museum, London, 1968, pp.63, 76, 78, 80, pl.X, XIII, XIV, no.351 (classified as 4th century BC), 430, 450, 493, 495,503; see Ruseva-Slokoska, L., Roman Jewellery, Sofia, 1991, pp.191-192, no.246-249, for variant III, type 2 of the Ruseva-Slokoska classification.

Footnotes
The mural crown, corona muralis, was a decoration of the Roman army, gifted to the first man to have climbed the walls of an enemy's fortress. It was made of gold, and was considered to be a very important decoration. It was introduced into Greek art by Eutychides of Sicyon (c.335-c.275 BC), a pupil of the great Lysippus, and the creator of the famous statue of the Tyche of Antioch. This work of art became very famous, and influenced other statues of protective city deities. Some copies of the statue of Artemis of Ephesus also wear a mural crown.

88
ROMAN GOLD RING WITH RECLINING DOG CAMEO
1st century AD

A gold finger ring with recessed bezel, inset cameo of a sleeping dog or fox with brush curled round beside the body. 6.20 grams, 24.32mm overall, 19.23 x 15.20mm internal diameter (approximate size British L½, USA 6, Europe 11.87, Japan 11) (1"). Very fine condition. A large wearable size.

£3,000 - 4,000
EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From the property of a London, UK, gentleman; formerly in a Swiss collection in the 1990s; accompanied by an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174514/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10638-14514.

Literature
Cf. Ruseva-Slokoska, L., Roman Jewellery, Sofia, 1991, item 191, for type; for a near identical specimen in agate see Spier, J., Ancient Gemstones, Catalogue of the collections of the Paul Getty Museum, Malibu, 1992, p.159, no.439.

Footnotes
Cameos of this type were especially popular, and two examples from Pompeii demonstrate their 1st century AD date.



89

89
ROMAN GOLD RING WITH CABOCHON
3rd-4th century AD

A gold finger ring with dished cell to the bezel, four granules flanking the attachment points, inset aqua glass cabochon. 6.55 grams, 27.17mm overall, 18.34mm internal diameter (approximate size British O, USA 7, Europe 14.98, Japan 14) (1"). Fine condition. A large wearable size.

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Ex Japanese gentleman's collection, deceased, 1970-2015.

Literature
Cf. Ruseva-Slokoska, L., Roman Jewellery, Sofia, 1991, item 219, for type.



90

90
ROMAN GOLD RING WITH SALUS
1st-2nd century AD

A hollow-formed gold finger ring with inset carnelian gemstone, intaglio figure of Salus standing, holding a *patera* in one hand over an egg, the snake wrapped around her left arm; accompanied by a museum-quality impression. 5.43 grams, 28.65mm overall, 18.67mm internal diameter (approximate size British I½, USA 4½, Europe 8.07, Japan 7) (1"). Fine condition. A large wearable size.

£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From the private collection of Mr A C, London, UK; part of his family's collection since the 1970s.

Literature
Cf. Ruseva-Slokoska, L., Roman Jewellery, Sofia, 1991, item 192; for iconography of the goddess Salus, see Vermeule, C., Neuerberg, N., Catalogue of the Ancient Art in the J. Paul Getty Museum, Malibu, 1973, p.21, no.42.

Footnotes
Salus was the Roman personification of health and well being, also responsible for the prosperity of the Roman Res Publica and its rulers. In this regard, she personified the security and welfare of the Roman people, and was therefore an especially important deity for the city of Rome. Being usually associated with the goddess Hygeia, daughter of Asklepios-Aesculapius, she is often represented with a snake wrapped around one arm and an egg in the other hand, which she may be feeding to the snake.



91

91
ROMAN GOLD RING WITH VESSEL GEMSTONE
3rd century AD

A gold finger ring with facetted hoop, ellipsoid cell to the bezel with inset carnelian gemstone, intaglio image of a kantharos; accompanied by a museum-quality impression. 5.88 grams, 24.07mm overall, 19.63mm internal diameter (approximate size British S, USA 9, Europe 20, Japan 19) (1"). Fine condition. A large wearable size.

£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980.

Literature
Cf. Ruseva-Slokoska, L., Roman Jewellery, Sofia, 1991, item 183, for type; see for the iconography Furtwängler, A., Die antiken Gemmen: Geschichte der Steinschneidekunst im Klassischen Altertum, Leipzig and Berlin, 1900, pl.XXXI,14.

Footnotes
From the middle of the 3rd century AD, gem production in the Roman Empire declined rapidly. At the same time the first Christian motifs began to be visible on the rings.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

92
ROMAN SILVER RING WITH LION GEMSTONE
3rd century AD

A silver ring with facetted hoop and shoulders, octagonal bezel with inset jasper gemstone, intaglio advancing lion. 15.81 grams, 27.49mm overall, 16.64mm internal diameter (approximate size British K, USA 5¼, Europe 9.95, Japan 9) (1"). Fine condition.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From the property of an Essex private collector; acquired in the early 1990s.

Literature
Cf. Ruseva-Slokoska, L., Roman Jewellery, Sofia, 1991, item 208, for type.


92

93
ROMAN SILVER RING WITH COCKEREL AND HEN GEMSTONE
2nd-3rd century AD

A silver ring with D-section hoop, expanding at the shoulders to an oval-shaped bezel with applied granules and tiered setting holding a jasper gemstone with intaglio motif of a hen standing on a wheat sheaf, a cockerel standing on her back. 24.04 grams, 28.46mm overall, 22.89mm internal diameter (approximate size British P, USA 7½, Europe 16.23, Japan 15) (1"). Fine condition. A large wearable size.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980.


93

94
ROMAN GEMSTONE COLLECTION OF OLYMPIAN GODS
Mainly 2nd-3rd century AD

A mixed group of carnelian and nicolo ellipsoid and rectangular gemstones with intaglio motifs of Olympian gods, including Mars as a standing warrior with spear and sword; Mercury with *caduceus* and *marsupium*; Demeter; stag with tree and others; three with a museum-quality impression. 2.98 grams total, 9-13mm (¼ -½"). Fine condition. [5]
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.

Literature
See Entwistle, C., Adams, N., Gems of Heaven, recent research on engraved Gemstones in Late Antiquity, c. AD 200-600, London, 2011, pls.2,3,5,19.

Footnotes
This interesting set of gemstones represents the Olympian gods with their main characteristics. Of extraordinary beauty is the image of Asklepios-Aesculapius, god of medicine, with his bearded face, the snake staff (often improperly named caduceus like the staff of Hermes-Mercury) and himation (cloak) on his left shoulder. Aside from Mercury and Ares-Mars, the other two images represent the goddess Demeter-Ceres holding an ear of corn and a dove, and a female-deer under a tree, an image evoking the goddess Diana-Artemis.


94

95
ROMAN CHALCEDONY FACING BUST PHALERA
3rd century AD

A carved chalcedony phalera formed as a head with lentoid eyes, small pursed lips, full cheeks, fleshy chin and curly hair. 14.9 grams, 34mm (1¼"). Fine condition.
£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
From the collection of a deceased London, UK, gentleman; 1970-1999.

Literature
See D'Amato, R., and Sumner, G., Arms and Armour of the Imperial Roman Soldier From Marius to Commodus, 112 BC-192 AD, London, 2009, for discussion of the various contexts of phalerae; see D'Amato, R., Roman Centurions 31 BC-AD 500 The Classical and Late Empire, Oxford, 2012, p.43, for two comparable chalcedony examples.

Footnotes
Likely used in a military context as a decorative element in breast armour.


95

96

ROMAN MARBLE HARPOCRATES STATUE PAIR

2nd-3rd century AD

A pair of life-size marble statues of nude children representing Harpocrates, the god of silence and secrecy, each presented standing on a plinth, the oval face framed by long wavy hair, lotus flower to the top of the head, one hand resting on a pillar surmounted by a pot, the other arm holding a *cornucopia*. 39.2 kg total, 66-69cm (26 - 27¼"). Fine condition. [2]

£25,000 - 35,000

EUR 28,810 - 40,330

USD 34,260 - 47,960

Provenance

From a private French collection; acquired from Helios Ancient Art, London, UK, in 1990; formerly forming part a West Sussex estate, acquired between 1960s-1970s; accompanied by an archaeological expertise by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10574-172347.

Literature

See Daremberg & Saglio, Dictionnaire des Antiquités Grecques et Romaines, Paris, 1873-1917; see Jashemski, W.J., The gardens of Pompeii: Herculaneum and the villas destroyed by Vesuvius, II volumes, New York, 1979; see Currie, S., The empire of adults: the representation of children on Trajan's arch at Beneventum, New York, 1996; a comparable example is the image of Harpocrates represented with Isis and Osiris from a marble relief found at Henchir el-Attermine, Tunisia, and dated to the last quarter of the 2nd century AD, today at the Louvre (MA3128).

Footnotes

During the Imperial Period, children were widely represented in Roman art. Images of both mortal and divine children appeared in artworks and furnishings of houses, funerary monuments and burial containers, as well as on imperial state monuments such as the Ara Pacis Augustae. Examples are also attested in public buildings, such as bath complexes, for example the sculptures discovered in garden settings in Pompeian domestic contexts (see Jashemski, 1979, vol. 2, pp.87 (House of Julia Felix), 153-54 (House of the Vettii), 193 (House of L. Caecilius Capella), 194–95 (House of the Camillus), 278 (Villa of the Mosaic Columns). Harpocrates, the son of Isis and Osiris, was one of the most commonly represented children, especially after the diffusion of his cult into the Roman Empire.



96

97

ROMAN MARBLE HEAD OF HARPOCRATES

1st-2nd century AD

A life-size head of the divine child Harpocrates, his youthful face with rounded chin and chubby features, a coy smile on the parted lips, the deep-set almond-shaped eyes with heavy lids, the hair cascading in soft curly waves on either side of the head with a central top-knot; mounted on a custom-made display stand. 15 kg, 36.5 cm including stand (14¼"). Very fine condition.

£20,000 - 30,000

EUR 23,040 - 34,570
USD 27,400 - 41,110

Provenance

Ex North London gallery; previously in a London, UK, family collection since before 1960; accompanied by an archaeological expertise by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10682-175204.

Literature

See Daremberg & Saglio, Dictionnaire des Antiquités Grecques et Romaines, Paris, 1873-1917; the portrait has a good parallel with the image of Harpocrates represented with Isis and Osiris on a marble relief found at Henchir el-Attermine, Tunisia, dated to the last quarter of 2nd century AD, today at the Louvre (MA3128); see also the Vatican Portrait in Bennorf, O., Schoene, R., Die Antike Bildwerke des Lateranischen Museum, Leipzig, 1867, no.133.

Footnotes

Harpocrates was the Greek interpretation of the Egyptian god Harpa-Khruti (Horus the child), usually depicted as a small boy. Statues of Harpocrates are preserved in the Greco-Roman Museum of Alexandria (inv.25785), and at the Musei Capitolini, Rome (inv. Scu 646). As in the Capitoline sculpture, the face here is dominated by wide eyes and softly modelled features proper to the young god, like the abundant hair falling down upon the neck. A facial portrait from another statue of the young god, in the Vatican Museum (Sala Corazze, inv. no.10270), shows the same hair without the headgear, and also here it is missing any indication of the typical finger gesture. Another head of the god is the one made in basalt at the Archaeological National Museum of Naples (inv.896) from the Borgia Collection, where the stylistic traits are decidedly Hellenistic. His statue was at the entrance of almost all temples, to indicate that those places of the gods should be honoured with silence, or, according to Plutarch, men who had an imperfect knowledge of the divinity should only speak of it with respect.



97

98

ROMAN FRESCO OF A ROMAN MILITARY COMMANDER
1st century BC-1st century AD

An imposing fresco fragment representing a young military commander dressed in high rank Roman uniform, standing with his face slightly turned to the right and leaning on his left leg, the right leg brought slightly forward; the right hand holding a long spear of which the butt is visible, a round flat shield of cavalry type (*parma*) on his left arm; gladius hanging from a baldric on the left side of the body; the warrior wearing a short sleeveless tunic of Greek type, off-white in colour with light red reflexes, decorated by two white segments in the lower skirt, and a military cloak of cerulean colour, arranged over a muscled bronze torso armour; the legs protected by bronze greaves and head by a bronze helmet restored as an Italic type *Buggenum* surmounted by a white cylinder from which a horsehair crest emerges. 12.3 kg, 71 x 46cm (28 x 18"). Fine condition, restored and remounted.

£25,000 - 35,000 EUR 28,810 - 40,330
USD 34,260 - 47,960

Provenance
Property of a private New York collection; previously with Pierre Bergé & Associés, 29 November 2014, lot 255; formerly in an American private collection, 1970s-1990; accompanied by copies of the relevant Pierre Bergé & Associés catalogue pages and an archaeological report by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10647-174367.

Literature
The piece shows compositional similarities with the fresco of Vettii House in Pompei, representing the god Mars, cf. D'Amato, R., Sumner, G., Arms and Armour of the Imperial Roman Soldier: From Marius to Commodus, 112 BC-AD 192, London, 2009, fig.86.

Footnotes
The fresco has been previously interpreted as a representation of Alexander the Great, but a more careful analysis of the military equipment worn by the warrior allows us to consider it as a character from the Roman history or mythology, like the god Mars or the hero Marcus Iunius Brutus, Magister Equitum of the first Roman Res Publica, who freed the city from Etruscan tyranny. The bronze greaves and muscled armour – from the 1st century BC usually reserved for the military commanders – associated with the paludamentum suggests a high rank graduate of the Augustean or even of Caesar's army, maybe a military tribune, as the model for the figure. However, his cerulean cloak could allow the identification with a Magister Equitum (cavalry commander) being the cerulean and blue associated with Neptune or Poseidon, protector of the horses. Also the combination of a cavalry shield, the parma, with the long cavalry spear and the Buggenum helmet (or the Boetian helmet restored as such) are visible on Volterra's urns as fittings of 1st century BC Roman cavalrymen. If the man represented is a Magister Militum, and the original fresco referred to episodes of Roman history, the identification with Brutus can be plausible, although the fresco, before restoration, missed the upper part of the helmet. If the Geminae Pinnae (twin plumes) were originally visible on it, we cannot exclude the interpretation of the figure as the god Mars, a more consonant image with the celebration of the Julio-Claudian family and its divine origins. The type of represented uniform could suggest a dating to the late Consular period.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



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99
LARGE ROMAN INKED WOODEN SALES CONTRACT TABLET FOR LAND BOUGHT BY A POMPONIUS VALERIANUS
Early 4th century AD

A large wood tabula fragment with three holes to the sulcius to accept binding strips: Side A featuring a recessed panel incised with cursive text following the grain of the wood; Side B with approximately twenty-five lines of inked cursive text running against the grain of the wood, also nine lines of inked cursive text following the grain; the text comprises of legal formulae and the description of land bought by a Pomponius Valerianus: 'Pomponius Valerianus emit ex culturis agribusque Iulii Cassiani in fundo Thalciano sitis ... - Pomponius Valerianus buys from the cultivated land of Iulius Cassianus on the fundus Thalcianus ... what follows is the description of the land by giving the names of neighboring proprietors or ways.', the contract is dated to the 4th February of an unknown year approximately in the first decades of the 4th century, separated from the text the signatures of the witnesses. 79 grams, 26.5 x 15.5cm (10½ x 6"). Fair condition.
£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
Ex Monsieur Alain Sfez collection, Belgium; acquired by gift from his father Albert Sfez, 1965; acquired by Albert in the early 1950s; accompanied by two old black and white photographs.

Published
See Rothenhoefer, P., Neue römische Rechtsdokumente aus dem Byzacena-Archiv / New Roman Legal Documents from the Byzacena Archive, (forthcoming).

Literature
For examples of wooden tabulae re-used as writing surfaces, see Thomas, J. D., Vindolanda: The Latin Writing Tablets, Britannia Monograph Series No 4, London, 1983; for examples of testamentary documents on wooden tablets that have survived, see FIRA III, p.47 for Anthony Silvanus from 142 AD and see BGU VII 1695 for Safinnius Herminus; for another from Transfynydd, North Wales, see Arch. Camb. 150, pp.143-156.

Footnotes
Wooden tablets were used as administrative documents (contracts, testament, etc.) by civil and military clerks, or simply for correspondence. The contract followed standard Roman legal formulae. Our wooden wax tablet (tabula cerata) was as usual used many times (e.g. the Bloomberg tablets from Roman London), and shows traces of repeated use.

100
ROMAN INKED WOODEN TABLET DOCUMENTING PROPERTY OWNED BY POMPONIUS SERVANDUS
Late 3rd-early 4th century AD

A bifacial inked wooden tabula: Side A with a recessed panel with multiple lines of cursive text following the grain of the wood; Side B with four lines of inked cursive text running across the grain of the wood; three piercings to the sulcius to accept binding strips; Prof. Dr. phil. Peter Rothenhoefer says: 'A Rectangular wax stylus writing tablet. In a recessed panel the dark remains of a waxed tablet with writing avoids. Traces of script are visible. As it was used many times the reading remains very difficult. On the outer side few inked lines written by Pomponius Servandus: Pomponius Servandus has, holds, and possesses the fields with 20 fig-trees in a region near the mountains (in regione submontanea). I assume that the wax tablet was used much later again for this short ink-written notice.' 37.2 grams, 15.5 x 15cm (6 x 6"). Fair condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Ex Monsieur Alain Sfez collection, Belgium; acquired by gift from his father Albert Sfez, 1965; acquired by Albert in the early 1950s; accompanied by an old black and white photograph.

Literature
For examples of wooden tabulae re-used as writing surfaces, see Thomas, J. D., Vindolanda: The Latin Writing Tablets, Britannia Monograph Series No 4, London, 1983; for examples of testamentary documents on wooden tablets that have survived, see FIRA III, p.47 for Anthony Silvanus from 142 AD and see BGU VII 1695 for Safinnius Herminus; for another from Transfynydd, North Wales, see Arch. Camb. 150, pp.143-156.

Published
See Rothenhoefer, P., Neue römische Rechtsdokumente aus dem Byzacena-Archiv / New Roman Legal Documents from the Byzacena Archive, (forthcoming).

101
ROMAN INKED WOODEN TESTAMENT INCLUDING A LIST OF VARIOUS CLOTHING
Late 3rd-early 4th century AD

A bifacial wooden tablet: Side A with shallow recessed panel with seven lines of inked cursive text; Side B with inked cursive text over thirteen lines; pierced along the centre to accept binding strips; Prof. Dr. phil. Peter Rothenhoefer says: 'A Rectangular wooden tablet. On one side traces of inked script over fifteen lines (illegible). On the other side seven lines containing a list of garments and shoes: dalmaticas duas, pala una, lineas duas, caracala una, mafortia dua, mafortia ... caligas cufas closa paria tria ... (= two dalmatics, one palla, two linen robes, one caracalla (a hooded tunic), two mafortia (short cloaks) ... boots, three pairs of closa ... This list of garments and shoes most probably was part of a Roman testament, from which we know similiar records. Most probably from the end of the 3rd or beginning of the 4th century.' 21.6 grams, 19 x 9cm (7½ x 3½"). Fair condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Ex Monsieur Alain Sfez collection, Belgium; acquired by gift from his father Albert Sfez, 1965; acquired by Albert in the early 1950s; accompanied by two old black and white photographs.

Literature
For examples of wooden tabulae re-used as writing surfaces, see Thomas, J. D., Vindolanda: The Latin Writing Tablets, Britannia Monograph Series No 4, London, 1983; for examples of testamentary documents on wooden tablets that have survived, see FIRA III, p.47 for Anthony Silvanus from 142 AD and see BGU VII 1695 for Safinnius Herminus; for another from Transfynydd, North Wales, see Arch. Camb. 150, pp.143-156.

Published
See Rothenhoefer, P., Neue römische Rechtsdokumente aus dem Byzacena-Archiv / New Roman Legal Documents from the Byzacena Archive, (forthcoming).

Footnotes
Wooden tablets were used as administrative documents (contracts, testament, etc.) by civil and military clerks, or simply for correspondence. The contract followed standard Roman legal formulae.

102
ROMAN PAPYRUS FRAGMENT
Egypt, 53 AD

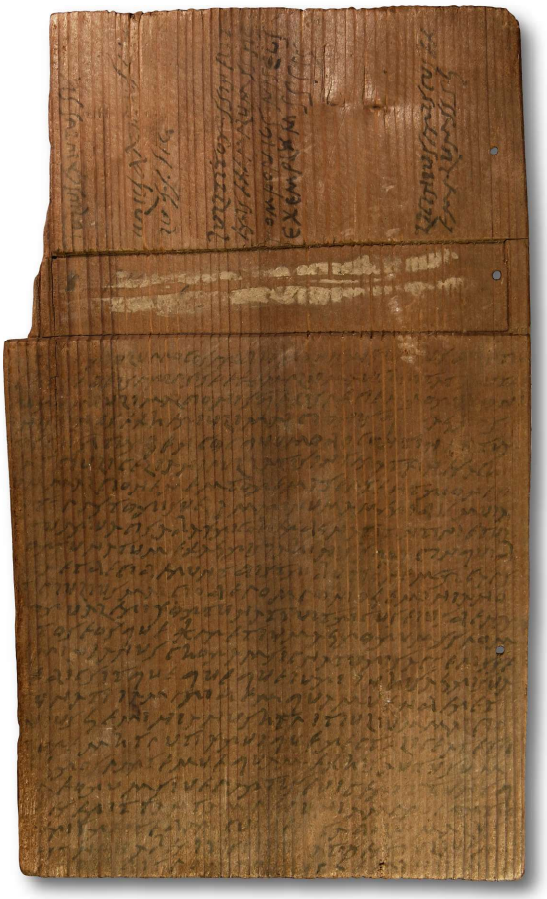
A rectangular papyrus fragment with handwritten inked Greek text in ten lines; acknowledgement of payment of rental at Fayum, 12th year of Tiberius Claudius (?); mounted in a glazed modern frame. 145 grams total, 15.5 x 12.2cm (6 x 4¾"). Fine condition. [No Reserve]
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Ex central London gallery; previously in the collection of Stephen Keynes OBE, (1927-2017); formerly in the Erik von Scherling collection; accompanied by an old copy of Maggs Bros Limited catalogue listing (item 543), dated November 1982.

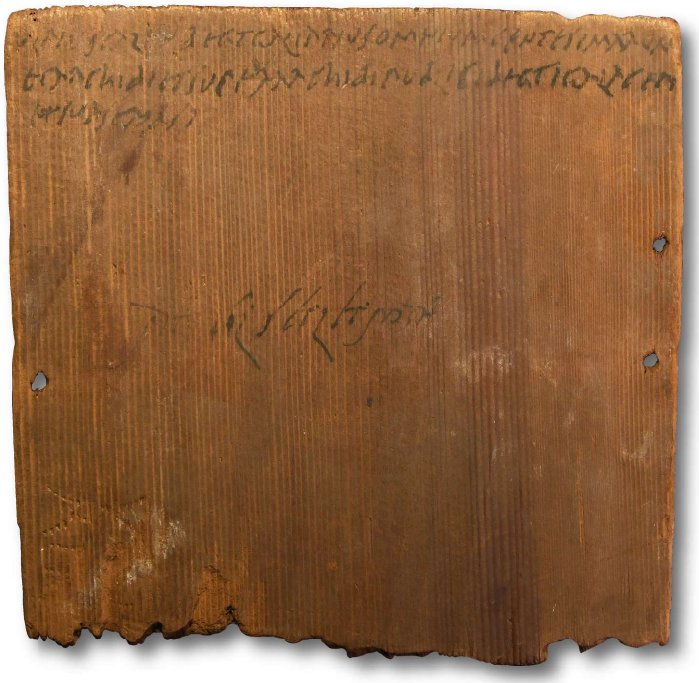
Literature
Cf. Maggs Bros. Ltd, European Illumination & Calligraphy, also early writing from Egypt catalogue, London, 1992, no.543.

Footnotes
The description and translation of the incomplete document, made by Professor E.P. Wegener, says: 'The document is issue by the lessee, (Straton)ikon son of Orseus, to the lessor, son of Hippalos. Usual receipt for the payment of a rental in 1st century Roman Egypt, written in Greek, at that time the unofficial language of the Empire in the Eastern Provinces.'

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



99



100



101



102



103

103
ROMAN TERRACOTTA LAMP WITH MARS
3rd century AD

A terracotta oil lamp with short nozzle, pierced lug handle, rib detailing to the underside, wreath ornament to the discus surrounding a profile bust of Mars with long hair, military cloak (*chlamys*) fastened on the right shoulder, helmet with side plumes (*geminae pinnae*) and barbed spear. 97 grams, 11.2cm (4½"). Very fine condition.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From an important collection, London, UK, 1970-1999; thence by descent.

Literature
Cf. Bussière, J., Lindros Wohl, B., Ancient Lamps in the J. Paul Getty Museum, Los Angeles, 2017, figs.360ff, and especially 363; see also for the iconography of Mars on the lamps nos.394-395.

Footnotes
The lamp belongs to a variant of Bussière form DX1. Strangely enough the iconography of the lamps with the bust of Mars appears mainly on the Bussière form DX6, but two interesting details confirm the authenticity of this lamp. One is the representation of the twin plumes on the Mars helmet, a characteristic typical of this divinity, and the second is the barbed javelin, which appears in the Roman army exactly in the 3rd century AD under the name of Martiobarbulus, the dart of Mars.



104

104
ROMAN TERRACOTTA LAMP WITH LION ATTACKING A VENATOR
3rd century AD

A ceramic oil lamp, discoid in plan with handle and short D-shaped canal nozzle, series of lines to the shoulder, concave discus with scene in relief showing a lion attacking a venator gladiator holding a small shield and a staff; circular filling holes and spout. 114 grams, 12.2cm (4¾"). Very fine condition.
£700 - 900 EUR 810 - 1,040
USD 960 - 1,230

Provenance
From an important collection, London, UK, 1970-1999; thence by descent; accompanied by an illustrated cataloguing card with a price of £1,250.00.

Literature
For a similar specimen of Bussière form D X 2, variant b lamp, see Bussière, J., Lindros Wohl, B., Ancient Lamps in the J. Paul Getty Museum, Los Angeles, 2017, figs.375ff.

Footnotes
The combat scene is likely a reference to the gladiatorial fights between men and animals; such games in the arena were a principal form of entertainment through the Roman Republic and Roman Empire. Both men and women would partake in such fights. The venatores (hunters) were the most specialised in this field, fighting with a spear with winged blades and long knives (culter venatorius).



105

105
ROMAN TERRACOTTA LAMP WITH EROTIC SCENE
1st century AD

A substantial terracotta oil lamp with ribbing to the discus and short nozzle with volute scrolls; low-relief image of two lovers on a couch. 65 grams, 11.7cm (4½"). Very fine condition.
£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
From an important collection, London, UK, 1970-1999; thence by descent; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10640-174484.

Literature
Cf. Bussière, J., Lindros Wohl, B., Ancient Lamps in the J. Paul Getty Museum, Los Angeles, 2017, figs.85ff, and especially nos.97,105.

Footnotes
The lamp belongs to the Bailey type A group 2 (Loeschke type 1B), usually dated from Late Augustan to Early Flavian times. Erotic lamps were particularly popular before the Christianisation of the Roman Empire. Roman sexuality differed considerably from later Christian European attitudes. The Roman religion, for example, promoted sexuality as one of the fundamental aspects of prosperity for the entire state; individuals could turn to private religious practice, or even magic, to improve their erotic life or health and reproductive capacity; moreover, prostitution in ancient Rome was legal, public and widespread. Artistic subjects that today we would define without hesitation as pornography, were present among the art collections of the most respectable and high status Roman families.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



106



107

106
ROMAN FIGURE OF A LOBSTER
1st-3rd century AD

A high-relief ceramic lobster figure on an integral ellipsoidal base, with lower end of tail curled beneath the body and detailing to the carapace; pinching and crushing claws, eyes, antenna, abdomen, walking legs and swimmerets; hollow to the underside. 540 grams, 18cm (7"). Fine condition, restored.

£1,200 - 1,700 EUR 1,380 - 1,960
USD 1,640 - 2,330

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980.

Literature
See Roberts, P., Life and death in Pompeii and Herculaneum, London, 2013, for depictions of lobsters in Roman mosaics and in gemstones.

107
ROMAN GLASS LAMP WITH SATYR MASKS
3rd-4th century AD

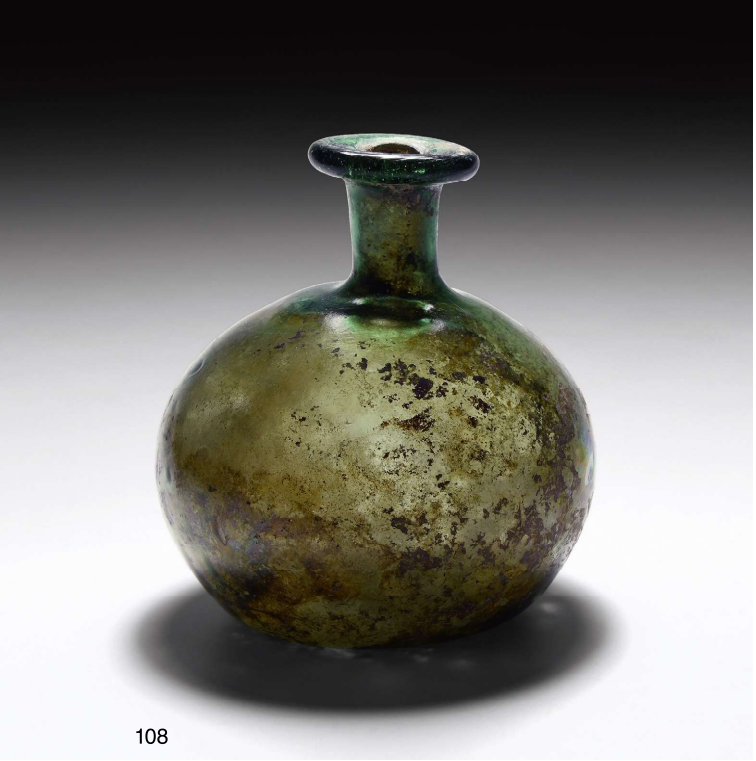
A cylindrical translucent glass lamp with rounded lip and almost vertical sides, decorated with three grotesque Bacchic satyr masks in high-relief, each having long narrow faces, large eyes and mouth, the hair with entwined grapes; three applied moulded ring supports for the suspension chain, each with a claw projecting from beneath; traces of gilding to the surfaces; possibly some restoration. 255 grams, 14cm (5½"). Fine condition.

£8,000 - 10,000 EUR 9,220 - 11,520
USD 10,960 - 13,700

Provenance
Property of a Kensington lady; acquired in France in 1988; accompanied by a hardbacked positive scientific report no.0217-OA-36R-1 from CIRAM SAS, Bordeaux, France, and an archaeological report by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10582-173407.

Literature
See Daremberg & Saglio, Dictionnaire des Antiquités Grecques et Romaines, Paris, 1873-1917; Whitehouse, D., Roman Glass in the Corning Museum of Art, New York, 2001, volume I, pp.193ff. no.338, vol. II, pp.227-228, no.799; Harden, D.B., Glass of the Caesars, Milan, 1987, no.113.

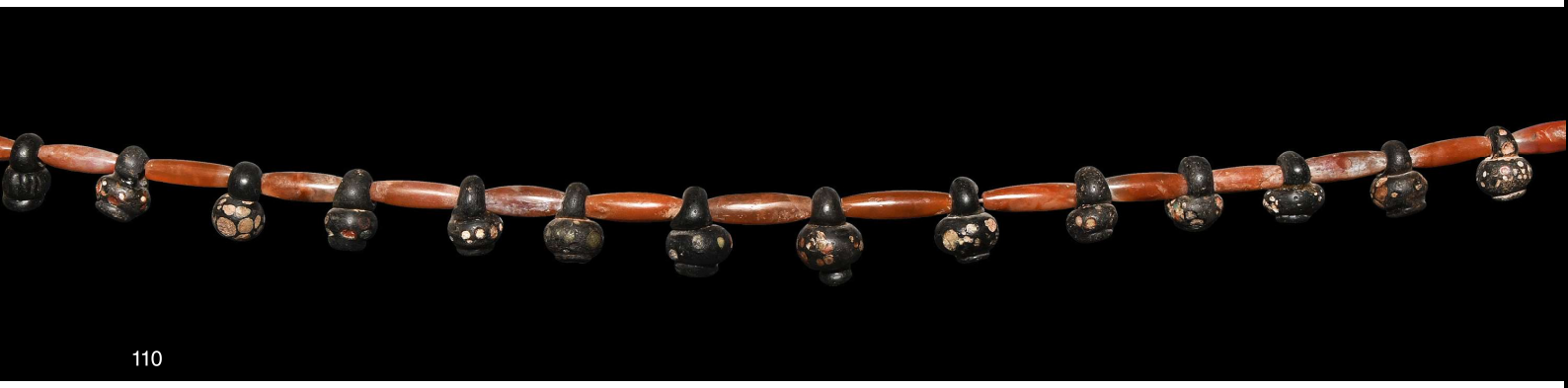
Footnotes
Advanced glass blowing techniques brought new technology to Rome in the form of window glass, hanging glass lamps, mirrors and other objects made of glass. The three loop handles suggest that the object was intended to be suspended, hence it can be identified as a lamp. Judging by the cutting and the applied decoration, our lamp can be dated to the 3rd-4th centuries AD. The discovery of the combustible properties of olive oil was crucial for the history of ancient lighting. If the moulded lamps of the 1st-2nd century were always affordable, the oil remained relatively expensive since it was imported from Spain and Africa. The cost and supply difficulties probably explain why Romans turned to tallow lamps or candlesticks in the 3rd century. It was at this time that the lamps decorated with globules and the terracotta candlesticks appeared.



108



109



110

108
ROMAN GREEN GLASS BOTTLE
3rd-4th century AD

A substantial glass bottle with asymmetrical globular body, narrow neck, broad rolled rim, ovoid mouth and kick-up; bubbles and tares throughout, including a number of larger examples; iridescence over the body. 153 grams, 13cm (5"). Very fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of a London gentleman; acquired on the London art market in the 2000s.

Literature
Cf. Whitehouse, D., Roman Glass in the Corning Museum of Glass, vol.2, New York, 2001, item 705, for very similar type.

109
ROMAN GLASS JAR WITH TRAIL
3rd-4th century AD

A glass storage vessel with carinated body, rounded shoulder, short neck and waisted rim, decorated with applied wavy line decoration and concentric circles around the body; iridescence to the surface. 53.7 grams, 85mm (3¼"). Fine condition, repair to rim. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From the private collection of Mr PA, formed between 1980-2010.

Literature
See Whitehouse, D., Roman Glass in the Corning Museum of Glass, Volume One, New York, 1997, items 281-288, for comparable examples and item 298, for a very similar jar with handles but without applied decoration.

110
ROMAN GLASS BEAD NECKLACE
3rd-4th century AD

A restrung necklace composed of spherical dark glass beads decorated with pale dots, D-section loop to the top, interspersed with polished fusiform carnelian beads, possibly later; modern clasp. 105 grams, 58cm (23"). Fine condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.

Literature
See Whitehouse, D., Roman Glass in The Corning Museum, Volume Three, New York, 2003, item 967, for type.



111

111
BYZANTINE GOLD EXPANDING CROSS ORNAMENT SET
6th-7th century AD

A sheet-gold ornament set composed of thirteen graduated openwork discs, each designed as an expanding arm cross within a circle decorated with repoussé dots, the body of the cross with scrollwork of varying designs, or with ring-and-dot motifs; each with a sheet-gold tube to the reverse for attachment; housed in a presentation case. 356 grams total including box, 11-36mm (box: 19 x 19cm) (½ - 1½ (7½ x 7½)"). Fine condition. [13]

£6,000 - 8,000

EUR 6,910 - 9,220
USD 8,220 - 10,960

Provenance
Property of a London gentleman; formerly in a 1980s London, UK, collection; accompanied by an archaeological report by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10646-174324.

Literature
See Wamser, HvL., Die Welt Von Byzanz Europas Osterliches Erbe, Germany, 2005, p.276, for a similar ornament in bronze, and p.306, for a comparable ornament in gold; see for crosses applied to the garments Bernacchia, R., Paroli, L., Profumo, M.C., Ricci, M., Staffa, A.R., La necropoli altomedievale di Castel Trosino. Bizantini e Longobardi nelle Marche, Ascoli Piceno, 1995, figs.187,227: Archäologischen Landesmuseum, Die Alamannen, Stuttgart, 1997.

Footnotes
Gold dress ornament appliqués for noble ladies are commonly found in excavations, like the dress ornament (final part of a clavus) from Constantinople in the Walters Art Gallery (inv.5747), and another similar gold appliqué belt from Thessaloniki (Byzantine Museum). Crosses were a very popular subject in the Roman Christian Empire, and also among the enemies of the Empire. Crosses for application to garments have been found in the Italo-Lombard necropolis of Castel Trosino (Bernacchia, Paroli, Profumo, Ricci, Staffa, 1995, pp.237, 280), a costume that the Lombards adopted from the local Roman population after they had settled in Italy. Analogue crosses were worn by the Alamannic noblewomen (Archäologischen Landesmuseum, 1997, figs.319, 510, 516). Usually these Germanic crosses are characterised by holes on the arms for attachment to clothing, especially on funerary shrouds or headgears worn during the Holy Liturgy. In Byzantium these kind of ornaments were usually worn by aristocratic women on the wide collar worn around the neck of the tunic, the maniakion, and were part of the decoration of rich garments like the tunica talaris.



112



113

112
BYZANTINE GOLD PENDANT NECKLACE
6th-9th century AD

A restrung necklace of pearl seed-beads with sheet gold dangles: five lozengiform with floral motif and one similar with addorsed birds; the centrepiece a ribbed foil sphere with another with panels of applied granulation around filigree roundels. 16.93 grams, 80cm (31½"). Fine condition. [No Reserve]

£1,200 - 1,700

EUR 1,380 - 1,960
USD 1,640 - 2,330

Provenance
Ex central London gallery; acquired in 2005.

Literature
Cf. for similar jewellery in filigree and granulation see Корзухина, Г.Ф., Русские клады IX–XIII вв, Moscow-Leningrad, 1954, pls.VI,VIII,XXVII.

Footnotes
Precious gold decorations and other subjects of luxury were made by provincial workshops of the Black Sea region, including for example, punched gold leaf-shaped pendants following the style of the Constantinopolitan craftsmen. Filigree was often employed, as well as glass and carnelian inserts.

113
BYZANTINE JEWELLED GOLD BRACELET
6th-7th century AD

An articulated gold bracelet formed of hinged segments, each a group of three cells with scrolled filigree ornament between and hinge to each outer edge, the middle cell of each set with a blue glass bead and the outer ones with iridescent cabochon pearls and mother-of-pearl plaques, central cross of blue glass, each end a triangle of glass-set cells with loop finials. 64.98 grams, 20cm (8"). Fine condition.

£8,000 - 10,000

EUR 9,220 - 11,520
USD 10,960 - 13,700

Provenance
Property of an English jewellery collector; previously in a 1980s UK collection; accompanied by an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no.163890/7/10/2020; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10241-163890.

Literature
See Cormack, R. and Vassilaki, M. edn., Byzantium, Royal Academy of Arts, London, 2008, pp.164 ff.

Footnotes
Realised with precious stones inserted into a gold framework, this magnificent bracelet echoes the splendours of the court of Justinian and Theodora. The Empress and her dames are wearing, as visible on the rutilant mosaics of Ravenna, magnificent pieces of jewellery such as the bracelet offered here. The bracelet worn by Ioannina, daughter of Belisarius, on the Saint Vitale Mosaic is fashioned in a similar way.

Timeline Auctions *Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



114

114

BYZANTINE GOLD RING WITH JESUS AND ARCHANGELS

6th-7th century AD

A spectacular gold ring with highly decorated D-section hoop, a cross at the base of the hoop with volute scrolls on each side of the grooved median line, balustered shoulders with openwork palmettes, each with a raised cell set with a seed pearl; oval bezel set within an openwork frame comprising discoid lappets, engraved inscription facing the bezel reading 'BEAT' and 'CION' in Latin and Greek for Heavenly Jerusalem, the bezel with three figures dressed in classical style, comprising seated Jesus Christ holding a shafted and jewelled cross, archangel Gabriel on his left, holding a palm of victory, to his other side archangel Michael holding a shafted cross. 6.66 grams, 22.47mm overall, 18.68mm internal diameter (approximate size British O, USA 7, Europe 14.98, Japan 14) (1"). Very fine condition.

£15,000 - 20,000

EUR 17,280 - 23,040
USD 20,550 - 27,400

Provenance

Property of a London gentleman; formerly in a 1980s London, UK, collection; accompanied from an archaeological report by Dr Raffaele D'Amato and an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174326/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10629-174326.

Literature

See the Royal Ontario Museum, accession number 994.220.39, for a gold ring with an angel wearing a cross; cf. Spier, J., Byzantium and the West, jewelry in the First Millennium, London, Paris, Chicago and New York, 2012, fig.9.1, for the same style of ring with stone bezel; a 6th-7th century gold ring with Angels, Cross and God in the British Museum (accession no.AF.287) in Dalton, O.M., Catalogue of Early Christian Antiquities and Objects from the Christian East in the Department of British and Medieval Antiquities and Ethnography of the British Museum, London, 1901, no.189.

Footnotes

A large number of Christian Roman rings were not set with gems, but instead had bezels engraved with figural images or inscriptions. The overwhelming preference of the Eastern Romans for religious iconography created conspicuous examples of wonderful rings. Rings with angels holding a shafted cross are widely spread, especially in the 6th-7th centuries when the new Christian iconography reached its apex in replacing the old pagan one. The angel substituted the winged Victory on the Roman iconography and the commanders of the angels, the archangels, were depicted as the guardians of the holy sides of God, similar to the Imperial bodyguards who were the guardians of the holy sides (custodes Sacri Lateris) of the Roman Emperor (Vasilefs) in Constantinople. Rings were often inscribed with invocations to Christ or to the Mother of God, to divine protectors, for aid in peace and war, and against diseases. The inscription is unusual and it seems a later addiction on the lappets, considering the double use of Latin and Greek letters. The style of the incision is however undoubtedly 6th-7th century, as well as the cross engraved on the body of the ring, which recalls the cross of the Barberini Diptych carried by the angel over the figures of the triumphant Justinian on horseback and Belisarius.



115

115
BYZANTINE GOLD RING WITH MARY AND JESUS
6th-7th century AD

A gold finger ring with discoid bezel, niello-inlaid design of Mary Theotokos and infant Jesus enthroned with flanking stars. 7.34 grams, 20.61mm overall, 16.95mm internal diameter (approximate size British M, USA 6, Europe 12.46, Japan 12) (1"). Very fine condition.
£2,500 - 3,500 EUR 2,880 - 4,030
USD 3,430 - 4,800

Provenance
From the property of a London, UK, gentleman; formerly in a Swiss collection in the 1990s; accompanied by an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174516/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10670-174516.

Literature
Cf. Wamser, L., Die Welt von Byzanz - Europas Östliches Erbe, München, 2004, items 643, 645, for type.



116

116
BYZANTINE GOLD RING FOR MICHAEL
15th century AD

A gold finger ring with carinated hoop, each shoulder with incuse heart-knot motif, hexagonal plaque with beaded border monogram of 'MHXIΛ'. 10.38 grams, 21.79mm overall, 17.21mm internal diameter (approximate size British N, USA 6½, Europe 13.72, Japan 13) (1"). Very fine condition.
£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
From the property of a London, UK, gentleman; formerly in a Swiss collection in the 1990s; accompanied by an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174515/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10635-174515.

Footnotes
Because early monogram signet rings were both popular and simple in Byzantium, it is possible that they were more or less mass produced. With the growth of the Byzantine capital, the neutral and the salvation repertoires of signet themes gradually began to be replaced by a new, distinctively post-classical sealing device, i.e. the personal monogram. Here the inscription of the ring offers the interpretation of the name MICHAIL (Michael).



117

117
BYZANTINE GOLD FRETWORK EARRINGS
6th-7th century AD

A matched pair of gold earrings, each an elliptical hoop with granulated collar, openwork discoid plaque of vine tendrils with leaves, braided filigree border. 7.91 grams total, 29-30mm (1"). Very fine condition. [2]
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Ex Japanese gentleman's collection, deceased, 1970-2015.

Literature
Cf. Wamser, L., Die Welt von Byzanz - Europas Östliches Erbe, München, 2004, items 612, 615, for type.



118

118
BYZANTINE SILVER CROSS PENDANT WITH NECKLACE CHAIN
10th-13th century AD

A silver cruciform D-section pendant with suspension loop; chain with D-section links. 59.3 grams, 45.5cm (18"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an Essex antiques gallery; formerly in a 1980s private collection.

Timeline Auctions Est.1858

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119
BYZANTINE SILVER CHALICE
5th-8th century AD

A silver footed cup or chalice with hemispherical bowl, short waisted stem with tiered and domed discoid foot; the body decorated with a band of incised alternating geometric motifs between borders; the body partially flattened. 357 grams, 18.2cm (7"). Fine condition, repaired.
£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
Property of a London gentleman; previously acquired on the UK art market in the 1990s; formerly in a 1980s collection.

Literature
See The British Museum, museum number 1914,0415.1, for a broadly similar form; see The Metropolitan Museum of Arts, accession numbers 17.190.1711a, b; 50.4 and 1986.3.6, for broadly similar vessel forms and comparable decorative elements.


119

120
LATE BYZANTINE STAMP SEAL OF ST NICHOLAS
15th century AD or later

A bronze stamp seal with domed body, cylindrical stem and squat spherical handle; the lower body decorated with a circumferential band of dot-in-ring motifs between line borders, concentric rings above, band of crosses composed of ring-and-dot motifs to the stem, and concentric rings to the handle with ring-and-dot motifs between; the matrix with centrally placed nimbate and robed St Nicholas holding a book and signing the cross, with Greek lettering in the fields. 190 grams, 60mm (2¼"). Very fine condition.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Property of a central London collector; formerly in a private 1980s collection.


120

121
BYZANTINE ORNAMENTED BELT MOUNT SET
7th century AD

A bronze belt mount set comprising: a D-shaped buckle with hinged tongue, foliate ornamentation and openwork lobe; one rectangular plate with rounded end, two scrolls and foliate openwork body; three smaller rectangular plates with rounded end and openwork interlace design; five M-shaped plates, each with openwork arches above and two lugs below; four n-shaped plates with geometric designs to the body; a rectangular plate with hinge to one end and openwork body; a rectangular plate with a stud to four corners and folded shorter sides. 140 grams total, 25-62mmm (1 - 2½"). Very fine condition. [16, No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of an East Sussex, UK, teacher; previously in the private collection of Mr J.B.; formerly in another private collection since the 1990s.

Literature
See Arslan, E.A., L'oro D'egli Avari, Popolo Delle Steppe In Europa, Milan, 2000, for illustration of use and for comparable pieces, particularly pp.88-119.


121

122
BYZANTINE LEAD SEAL COLLECTION
Mainly 10th-13th century AD

A mixed group of bifacial lead seals bearing designs including crosses, monograms, inscriptions and nimbate busts. 119 grams total, 18-26mm (¾ - 1"). Fine condition. [14]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a London gentleman; acquired on the London art market before 2000.


122



123



124



125

123
BYZANTINE SGRAFFITO CUP WITH BIRD
12th-15th century AD

A ceramic sgraffito cup with carinated body, flared foot and broad everted rim, the interior decorated with a bird walking left, the rim with circumferential band of geometric motifs; green and yellow glazes; Lusignan Cyprus. 420 grams, 17cm (6¾"). Fine condition, small chip to rim. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery since 2012; formerly with Bonhams, New Bond Street, 29 April 2009, lot 274 [part]; accompanied by copies of the relevant catalogue pages.

124
BYZANTINE SGRAFFITO BOWL WITH BIRD
12th-early 13th century AD

A ceramic footed bowl with carinated body, inner face with incised lines below the rim, green glaze with detailing, sgraffito motif of an advancing regardant bird; from Lusignan Cyprus. 472 grams, 17.7cm (7"). Fine condition, chipped. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery since 2012; formerly with Bonhams, New Bond Street, 29 April 2009, lot 274 [part]; accompanied by copies of the relevant catalogue pages.

125
BYZANTINE TERRACOTTA PILGRIM'S FLASK
10th-12th century AD

A terracotta flask with rounded body and wide mouth flanked by pierced lugs to the shoulders; bands of ropework ornament surrounding a low-relief cross motif. 130 grams total, 13cm including stand (5"). Fine condition.
£350 - 450 EUR 400 - 520
USD 480 - 620

Provenance
From an important collection, London, UK, 1970-1999; thence by descent.

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126

126
BYZANTINE BIFACIAL MEDALLION WITH SAINTS
10th-11th century AD

A two-sided glass medallion comprising; Side A: bust of St George with dark hair and turquoise nimbus, holding a cross to his chest, text in the field 'O ΓΕωρΓ[..]C'; Side B: bust of a bearded saint holding a book, text in the field 'O NH[.]ΛΔ[.]'; mounted on a custom-made display stand. 27.2 grams total, 70mm including stand (2¾"). Fine condition.

£4,000 - 6,000 EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Property of a private New York collection; formerly in the T.S. collection; acquired by inheritance in 1963; inventory number STA\SAT\P5; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10642-174364.

Literature
Cf. Splendori di Bisanzio, Milano, 1990, fig.58.

Footnotes
This tondo is an imago clipeata that, together with four other images, usually decorated the front and back of a big pectoral cross. Pectoral crosses in gold, gilded bronze and enamel, were worn around the neck as phylacteria (protective elements). They were usually decorated with five imagines clipeatae representing Saints around Christ or the Virgin and Child.

127
BYZANTINE GLASS UNGUENTARIUM
6th-8th century AD

A glass unguentarium or toilet bottle with tapering body and flat base, shallow shoulder and flared neck; the body with applied swags in red glass, gilding to the neck. 28 grams, 13.3cm (5¼"). Fair condition. [No Reserve]

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.



127



128



130



129

128
BYZANTINE PALE GREEN GLASS DISH
5th-7th century AD

A shallow glass dish with rounded lip and iridescent surfaces, circular in plan with irregular D-section walls and shallow central dome. 122 grams, 12.8cm (5"). Fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a Kensington gentleman; acquired on the London art market in the 2000s.

129
BYZANTINE MARBLE ALTAR SCREEN
5th-7th century AD

A large fragment of a Proconnesian marble altar screen, incised outer border and incuse equal-armed cross; band of script to the lower edge. 66 kg, 1.06m (41¾"). Fine condition, repaired. [No Reserve]
£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
Ex UK collection since 2012; previously acquired from a Mayfair, London, UK, dealer, in 2012; formerly from a UK private collection.

Literature
See Crum, M.W.E., Catalogue général des antiquités égyptiennes du Musée du Caire; Coptic Monuments, Le Caire, 1902, panel 8496, for similar slab with cross.

Footnotes
Various stelae with Greek inscriptions in limestone are preserved as tomb monuments of the Coptic Egypt, although this panel seems to come from a church altar or from the Ambon of a Church, as visible on the ancient Ambon outside of Hagia Sophia in Istanbul. This was the structure placed in the center of a church, and would typically be where the Epistle or Gospel was read.

130
BYZANTINE BIRD AMULET COLLECTION
6th-10th century AD

A group of four carved onyx and agate pendants comprising: two bifacial amphora-shaped types with addorsed bird-heads at the neck; one similar with reserved central lozenge; one a bifacial profile bird with ring-and-dot motifs. 50.6 grams total, 55-68mm (2 - 2½"). Fine condition. [4, No Reserve]
£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.

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Western Asiatic

Lots
131 - 228

Also see lots 1015 - 1258



131



132

131
SUMERIAN DECORATED BULLA ENVELOPE CONTAINING TOKENS
Mid 6th-mid 4th millennium BC

A sealed spherical clay bulla envelope, containing clay tokens which can be heard rattling inside; impressed raised-relief zoomorphic designs to the body, including lions and ibexes. 49 grams, 46mm (1¾"). Very fine condition, repaired. Extremely rare.

£1,800 - 2,400 EUR 2,070 - 2,770
USD 2,470 - 3,290

Provenance
Part of a specialised collection of cuneiform texts, the property of a London gentleman and housed in London before 1992, thence by descent to family members; examined by Professor Wilfrid George Lambert FBA (1926-2011), historian, archaeologist, and specialist in Assyriology and Near Eastern archaeology, in the late 1980s and early 1990s; this small collection is exceptional for the variety of types, including some very rare and well preserved examples; accompanied by a copy of a illustrated catalogue page.

Footnotes
It is believed that there are less than 250, complete and fragmentary, examples of this type of bulla envelope worldwide. This is one of only a handful of examples ever offered at auction. The bulla first emerged in Mesopotamia around 8000 BC. The clay envelopes contain a number of pre-baked accounting tokens, which were used in commercial and stock-taking transactions. Placing the tokens inside the bulla greatly enhanced the honesty of the transaction, as the bulla would have to be broken or crushed to reveal its contents.

132
SUMERIAN PICTOGRAPHIC TABLET
Circa 3000 BC

A bifacial lentoid-section rectangular clay tablet with impressed grid and pictograms to both faces. 46.4 grams, 66mm (2½"). Very fine condition.

£4,000 - 6,000 EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Part of a specialised collection of cuneiform texts, the property of a London gentleman and housed in London before 1992, thence by descent to family members; examined by Professor Wilfrid George Lambert FBA (1926-2011), historian, archaeologist, and specialist in Assyriology and Near Eastern archaeology, in the late 1980s and early 1990s; this small collection is exceptional for the variety of types, including some very rare and well preserved examples; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10696-175198.

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133



134

133
IMPORTANT OLD BABYLONIAN CUNEIFORM LITERARY TABLET
19th-17th century BC

A ceramic tablet with cuneiform text to both faces; accompanied by an old scholarly note, typed and signed by W.G. Lambert, late Professor of Assyriology, University of Birmingham, 1970-1993, which states: 'Clay Tablet, 125 x 69mm., with 50 lines of Babylonian cuneiform. This is an Old Babylonian tablet, c. 1900-1700 B.C. While part of all 50 lines is preserved, not one line is complete and legible. However, enough is clear to show that this is from an important text. It is Babylonian literary, not Sumerian as most literary tablets from this period are. The content is not yet settled, but from the phrases so far read it seems to be a hymn. Note line 19: The singers sing of Panigingarra. Panigingarra was a god with warrior attributes. There is hard incrustation of the surface of some lines, and when this is removed more will be legible.' 330 grams, 12.7cm (5"). Fine condition. Very rare.

£2,500 - 3,500 EUR 2,880 - 4,030
USD 3,430 - 4,800

Provenance
Part of a specialised collection of cuneiform texts, the property of a London gentleman and housed in London before 1992, thence by descent to family members; examined by Professor Wilfrid George Lambert FBA (1926-2011), historian, archaeologist, and specialist in Assyriology and Near Eastern archaeology, in the late 1980s and early 1990s; this small collection is exceptional for the variety of types, including some very rare and well preserved examples; accompanied by an original typed and signed scholarly note by Professor Lambert; collection number 59; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10707-175201.

134
OLD BABYLONIAN MESSENGER TABLET
2nd millennium BC

A ceramic tablet fragment with impressed cuneiform text in seven columns to the obverse, similar to the reverse. 22.3 grams, 35mm (1½"). Very fine condition. [No Reserve]

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Part of a specialised collection of cuneiform texts, the property of a London gentleman; examined by Professor Wilfrid George Lambert FBA (1926-2011), historian, archaeologist, and specialist in Assyriology and Near Eastern archaeology, in the late 1980s and early 1990s; this small collection is exceptional for the variety of types, including some very rare and well preserved examples.

Literature
See The British Museum, Cuneiform texts in Babylonian tablets & C. in the British Museum, London, for similar examples.

Footnotes
Cuneiform script was written on clay tablets with long reeds while the clay was still wet. The fresh clay then hardened and a permanent record was created. The writing greatly changed Mesopotamian social structure and the civilization's relationship to its own history, allowing laws, such as the famous Code of Hammurabi, King of Old Babylonia from 1795 to 1750 BC, to be written.



135

135
WESTERN ASIATIC CUNEIFORM TABLET
19th-16th century BC

A large portion of a bifacial baked clay tablet with lines of cuneiform text to both sides. 143 grams, 62mm (2½"). Fair condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Part of a specialised collection of cuneiform texts, the property of a London gentleman; examined by Professor Wilfrid George Lambert FBA (1926-2011), historian, archaeologist, and specialist in Assyriology and Near Eastern archaeology, in the late 1980s and early 1990s; this small collection is exceptional for the variety of types, including some very rare and well preserved examples.



136

136
OLD BABYLONIAN CUNEIFORM ADMINISTRATION TABLET
17th-15th century BC

A ceramic tablet with cuneiform text to one face; accompanied by an old scholarly note, typed and signed by W.G. Lambert, late Professor of Assyriology, University of Birmingham, 1970-1993, which states: 'Clay Tablet, 47 x 80mm., inscribed with 7 lines of Babylonian cuneiform on the obverse only. An administrative document, c. 1700-1500 B.C. listing areas of land against named men with their professions given. Six such men and their areas of land are given. No doubt they got their land in return for services to the king, and this is a record of the fact.' 132 grams, 81mm (3¼"). Fair condition.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Part of a specialised collection of cuneiform texts, the property of a London gentleman and housed in London before 1992, thence by descent to family members; examined by Professor Wilfrid George Lambert FBA (1926-2011), historian, archaeologist, and specialist in Assyriology and Near Eastern archaeology, in the late 1980s and early 1990s; this small collection is exceptional for the variety of types, including some very rare and well preserved examples; accompanied by a copy of a typed and signed scholarly note by Professor Lambert; collection number 63.

137
KASSITE OR PERSIAN CUNEIFORM TABLET
14th-13th century BC

A ceramic tablet fragment with low-relief cuneiform text in eight columns to the obverse, six to the reverse, one side inscribed. 125 grams, 69mm (2¾"). Fine condition. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Part of a specialised collection of cuneiform texts, the property of a London gentleman; examined by Professor Wilfrid George Lambert FBA (1926-2011), historian, archaeologist, and specialist in Assyriology and Near Eastern archaeology, in the late 1980s and early 1990s; this small collection is exceptional for the variety of types, including some very rare and well preserved examples.

Literature
See Cornwall, P. B., 'Two Letters from Dilmun' in Journal of Cuneiform Studies, Vol. 6, No. 4, 1952, pp. 137-145, for similar style tablets.

Footnotes
In general, the tablets contain lists of objects of the most varied character. Especially important are those with names of gods, kings, cities and countries. Very often the Mesopotamian scribes ordered the names in the lists according to some definite principle: for instance in a series of tablets from Nippur the scribes wrote down all the names of the gods of Nippur preceded by the determinative, while the foreign gods are listed in the last column without determinative.



137

138
OLD BABYLONIAN LARGE MATHEMATICAL CUNEIFORM TABLET
19th-17th century BC

A ceramic tablet with cuneiform inscriptions to both broad faces; accompanied by an old scholarly note, typed and signed by W.G. Lambert, late Professor of Assyriology, University of Birmingham, 1970-1993, which states: 'Clay Tablet, 140 x 117mm., with the obverse

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and half the reverse covered with cuneiform signs. This is a mathematical tablet from an Old Babylonian scribal school, c. 1900-1700 B.C. It gives tables explaining the symbols and measures then used for capacity, employed every day in measuring grain, the staple crop. The tablet has been assembled from pieces and some parts are not complete, but the greater part remains, and with proper restoration will be more easily studied.' 720 grams, 14.3cm (5¾"). Fine condition, repaired.

£1,800 - 2,400 EUR 2,070 - 2,770
USD 2,470 - 3,290

Provenance
Part of a specialised collection of cuneiform texts, the property of a London gentleman and housed in London before 1992, thence by descent to family members; examined by Professor Wilfrid George Lambert FBA (1926-2011), historian, archaeologist, and specialist in Assyriology and Near Eastern archaeology, in the late 1980s and early 1990s; this small collection is exceptional for the variety of types, including some very rare and well preserved examples; accompanied by an original typed and signed scholarly note by Professor Lambert; collection number 8.


138

139
CASSITE PERIOD BABYLONIAN CUNEIFORM TABLET
16th-12th century BC

A bifacial lentoid-section clay tablet with two faces of cuneiform text; accompanied by a copy of a typed and signed scholarly note issued by the late W.G. Lambert, Professor of Assyriology at the University of Birmingham, 1970-1993, which states: 'Cassite Period Babylonian Letter, c.1600-1200 B.C.' 38 grams, 49mm (2"). Fine condition. Rare.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Part of a specialised collection of cuneiform texts, the property of a London gentleman and housed in London before 1992, thence by descent to family members; examined by Professor Wilfrid George Lambert FBA (1926-2011), historian, archaeologist, and specialist in Assyriology and Near Eastern archaeology, in the late 1980s and early 1990s; this small collection is exceptional for the variety of types, including some very rare and well preserved examples; accompanied by a copy of a handwritten identification note signed by Professor Lambert; collection number 75(3).


139

140
OLD BABYLONIAN PLAQUE WITH HUMBABA
20th-16th century BC

A ceramic sub-rectangular plaque with moulded high-relief image of a facing bearded male with broad cap and herringbone detailing to the beard, arms bent across the chest and with a sickle tucked beneath the left arm; band of sickles flanking the shoulders, beaded panel below above a smaller facing figure flanked by four diminutive beasts and outer figures of Humbaba(?) on end-posts of a shrine or chariot. 190 grams, 12.5cm (5"). Fine condition.

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From an important collection, London, UK, 1970-1999; thence by descent; accompanied by a copy of an old scholarly note by Talah Anderson, collection reference 3780/3782.

Literature
An almost identical plaque, possibly from the same mould, was excavated at Nuzi and is now in the British Museum, London, reference 123287.


140

141
OLD BABYLONIAN PLAQUE WITH FIGHTING DOGS
20th-16th century BC

A rectangular ceramic plaque with moulded scene in high relief depicting two large dogs rearing and attacking each other, each with a ribbed collar and leash held by an attendant wearing a kilt and headdress. 104 grams, 96mm (3¾"). Fine condition.

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From an important collection, London, UK, 1970-1999; thence by descent; accompanied by a copy of an old scholarly note by Talah Anderson, collection reference 0704.


141



142

142
TEL HALAF MOTHER GODDESS FIGURE
6th millennium BC

A ceramic figure modelled as a nude female, seated, knees drawn up to chest, arms held to body, hands cupping full breasts, deltoid-shaped head; facial features, geometric patterns to the body applied with 'red' pigment. 43 grams, 76mm (3"). Fine condition. [No Reserve]
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.

Footnotes
In the 7th millennium BC, cultures in the Near East began creating organised settlements with developed religious and funerary practices. The Halaf culture of Anatolia and northern Syria produced a variety of figures representing females and associated with fertility. It is not known whether figures such as this were intended to represent real, ideal, or divine women. However, scholars believe that their primary purpose was to encourage female fertility.



143

143
OLD BABYLONIAN FEMALE FIGURE
2nd millennium BC

A ceramic figure modelled as a nude female, head inclined slightly to the right, hands clasped at the chest, hair dressed in bunches at the side of the face, wearing a necklace and bracelets on both arms; mounted on a custom-made stand. 54 grams total, 12cm including stand (4¾"). Fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From an important collection, London, UK, 1970-1999; thence by descent; accompanied by a scholarly note for item 0714 by Talah Anderson.



144

144
SYRO-HITTITE LAMP WITH FACES
2nd-1st millennium BC

A ceramic lamp formed as a D-shaped tripod dish with a row of three heads to one edge; legs conical in form, the heads with pinched faces, ribbed hair, large applied circular eyes and full lips. 71.9 grams, 68mm (2½"). Fine condition. [No Reserve]
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.



145

145 ‡
CANAANITE SYRO-HITTITE ANTHROPOMORPHIC LAMP
20th-mid 17th century BC

An anthropomorphic terracotta lamp, boat-shaped and with curved base, the side walls with peaked front and raised back with a stylised human face with wide arched eyebrows joining at the centre with a straight nose, prominent circular eyes; conical projection at the top. 205 grams, 13cm (5"). Fine condition, repaired.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of a gentleman from Jerusalem; previously in an old Israeli collection; accompanied by a copy of Israeli export permit number 44007.

Literature
See Smith, R.H., 'The Household Lamps of Palestine in Old Testament Times' in The Biblical Archaeologist, Vol. 27, No.1, Feb, 1964, pp.1-31, fig.1, for the same typology without the raised back.

Footnotes
This singular lamp belongs to the Middle Bronze Age IIa period. Its stylised face can be compared with terracotta bird face idols related to the period of the early Hittite invasion in Syria and in Canaan. The lamp shape can be compared with the Canaanite lamps of the period. When the chariot warriors and city-builders of the early 2nd millennium BC arrived in Canaan, they fashioned a simpler lamp by putting a single spout on one side of a bowl. The development of the saucer lamp through the Middle and Late Bronze Ages consisted mainly of the evolution of the spout into an increasingly large and well-defined feature of the lamp.

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146



147

146
AMLASH TERRACOTTA BULL VESSEL
12th-9th century BC

A ceramic vessel in the form of a standing bull, with a bulbous body and discoid rump with slender tail; large hump, forward projecting horns, rounded conical forelegs and head, face and muzzle styled as a tapering spout, possibly a marriage. 590 grams, 24cm (9½"). Fine condition, restored. [No Reserve]

£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.

Literature
See The British Museum, museum number 132973, for similar.

147
WESTERN ASIATIC PAINTED FOOTED VASE
6th-1st century BC

A ceramic piriform vase or cup with inverted rim and discoid foot; the upper body painted with circumferential bands of painted geometric motifs. 304 grams, 15.5cm (6"). Fine condition. [No Reserve]

£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.

148
WESTERN ASIATIC ZIG-ZAG PAINTED JAR
1st millennium BC

A carinated ceramic jar with everted rim, decorated with painted interlocking red and black; concentric chevrons. 630 grams, 14cm wide (5½"). Fine condition. [No Reserve]

£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.

149
MONUMENTAL BACTRIAN CHALICE PEDESTAL
2nd millennium BC

A large chalice-shaped terracotta pedestal with collar to the slender shank, flared upper face with chamfered rim. 4.1 kg, 31.5cm wide (12½"). Fine condition, stem repaired. [No Reserve]

£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Ex Japanese private collection, formed 1970-2010.



148



149



150

150
SUMERIAN TWO-HANDLED IDOL
Early 3rd millennium BC

A bifacial grey ceramic idol in the form of a vessel with piriform body, waisted rim and two zoomorphic handles; one face with eyes incised into the handles and conical breasts below, the body bisected by a central vertical line, flanked by chevrons. 78.6 grams, 10.4cm (4"). Fine condition.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From the collection housed in London since before 1992; thence by descent to the family members.

151
NABATAEAN BOWL WITH BIRDS AND FLOWERS
3rd-1st century BC

A ceramic bowl with carinated body, inverted rim and flat base; the interior painted with a circumferential band of stylised leaves above birds and floral motifs. 207 grams, 17cm (6¾"). Fine condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From the old private collection of Mr SM (Israel); accompanied by a copy of the Israeli export licence.



151

152
WESTERN ASIATIC GLAZED JUGLET AND DISH
8th-7h century BC

A pottery set comprising a small juglet, with straight neck, a ridge where the neck meets the shoulder through a handle and an oval rhomboid body; a dish with low raised base; both with blue-green glaze, off-white and orange with orange green edged triangles on the shoulders of the juglet and cross motifs on both sides of the dish, glazed in orange with green-blue edges, both decorated with dots. 275 grams total, 6.6-13cm (2½ - 5"). Fine condition. [2, No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.

Literature
See a jar in similar glazed-pottery from Kalah Shergat in the British Museum, Splendours of Mesopotamia, London, 2011, p.123, cat.92.

Footnotes
Assyrian control of small kingdoms of the Levant during the Neo-Assyrian Empire opened new trade routes. Recent finds in Khirbat al-Mudayna included fine glazed ceramics, bottles and a collection of alabaster, calcite, steatite and faience cosmetic vessels.



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Timeline Auctions Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



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153
SASSANIAN SILVER-GILT FOOTED BOWL WITH PEAHEN
3rd-7th century AD

A silver-gilt bowl with broad body, fluted outer face, and trumpet-shaped foot; inner face with pointillé design of two concentric herringbone rings enclosing a peahen advancing, with areas of parcel-gilt detailing. 441 grams, 16.6cm (6½"). Fine condition.
£7,000 - 9,000 EUR 8,070 - 10,370
USD 9,590 - 12,330

Provenance
Property of a private New York collection; previously in a private UK collection, acquired at auction in 2015; formerly on the London art market, since 1990; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10651-174365.

Literature
See The David Collection, Inv. no. 4/1967, for a similar bird of this date on a belt fitting; see The National Museum of Asian Art, accession number F1957.20, for a bowl of similar form and date.

154
ACHAEMENID SILVER BOWL
6th-4th century BC

A silver bowl with broad base and carinated flange rim, fluted to the underside, central omphalos. 235 grams, 19cm (7½"). Fine condition.
£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Property of a gentleman living in central London; acquired from a French gallery in 1982; thence by descent; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10725-175415.



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155

155
ACHAEMENID SILVER PHIALE MESOMPHALOS
6th-4th century BC

A silver discoid bowl with flared rim and prominent raised central boss surrounded by circles; at the external base a double circle from which are radiating elongated ovules, worked in light repoussé. 72 grams, 12.5cm (5"). Fair condition, repaired. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.

Literature
See similar bowl in the British Museum, accession number 117839, in Hughes, M.J., Analyses of silver objects in the British Museum Treasures, Treasures, The World's Cultures from the British Museum, London, 2009, p.30.

Footnotes
Libation bowls, known as phialai or mesomphaloi, were used for holding wine in ritual and ceremonial settings and were made from many materials - glass, ceramic, and many kinds of metal. The vessels of each imperial xšaçapāvan (Governor of the Achaemenid provinces, in Greek satrápēs) were often made of precious metals, like this one. The raised central boss was a feature designed to allow the bowl to be comfortably held on the finger-tips.



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156
ACHAEMENID SILVER PHIALE MESOMPHALOS
6th-4th century BC

A silver bowl with carinated body, broad flared neck, convex base and central internal dome; neck decorated with a circumferential band of chased double-arches, with ellipsoids between. 135 grams, 14cm (5½"). Fine condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Property of a London gentleman; previously acquired on the UK art market in the 1990s; formerly in a 1980s collection.

Literature
See The British Museum, museum numbers 108765, 108672, 117839, for bowl with a similar profile and decorative elements.



157

157
SASSANIAN SILVER BOAT-SHAPED DISH
3rd-7th century AD

A thick heavy hammered silver U-section dish with flat rim and convex base. 340 grams, 22.5cm (8¾"). Fine condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Ex Japanese gentleman's collection, deceased, 1970-2015.

Literature
See The Metropolitan Museum, accession number 49.112.1, for a similar example.



158

158
ACHAEMENID SHALLOW SILVER BOWL
6th-5th century BC

A circular base silver bowl with carinated body, flat rim and convex base. 293 grams, 15.5cm (6"). Fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex Japanese gentleman's collection, deceased, 1970-2015.

Timeline Auctions Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



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160

159
ELAMITE SILVER AND CARNELIAN BEAD NECKLACE WITH PENDANT
2nd-early 1st millennium BC and later

A necklace composed of carnelian annular and facetted polygonal bicone beads and silver facetted beads, each of the two larger silver beads decorated with two crosses composed of recessed squares; large central pendant in the form of a ribbed bulb, chevrons to four ribs and a flared finial with ribbed suspension loops above; restrung, with later clasp. 96 grams, 47cm (18½"). Fine condition.

£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10656-174199.

Literature
See Maxwell-Hyslop, K.R., Western Asiatic Jewellery, c.3000-612 BC, London, 1971, p.8-10, and pl.12, for bead types typical of this period, examples of which can be seen in the necklace offered here; see fig.127, for comparable flared terminal on a different type of jewellery item.

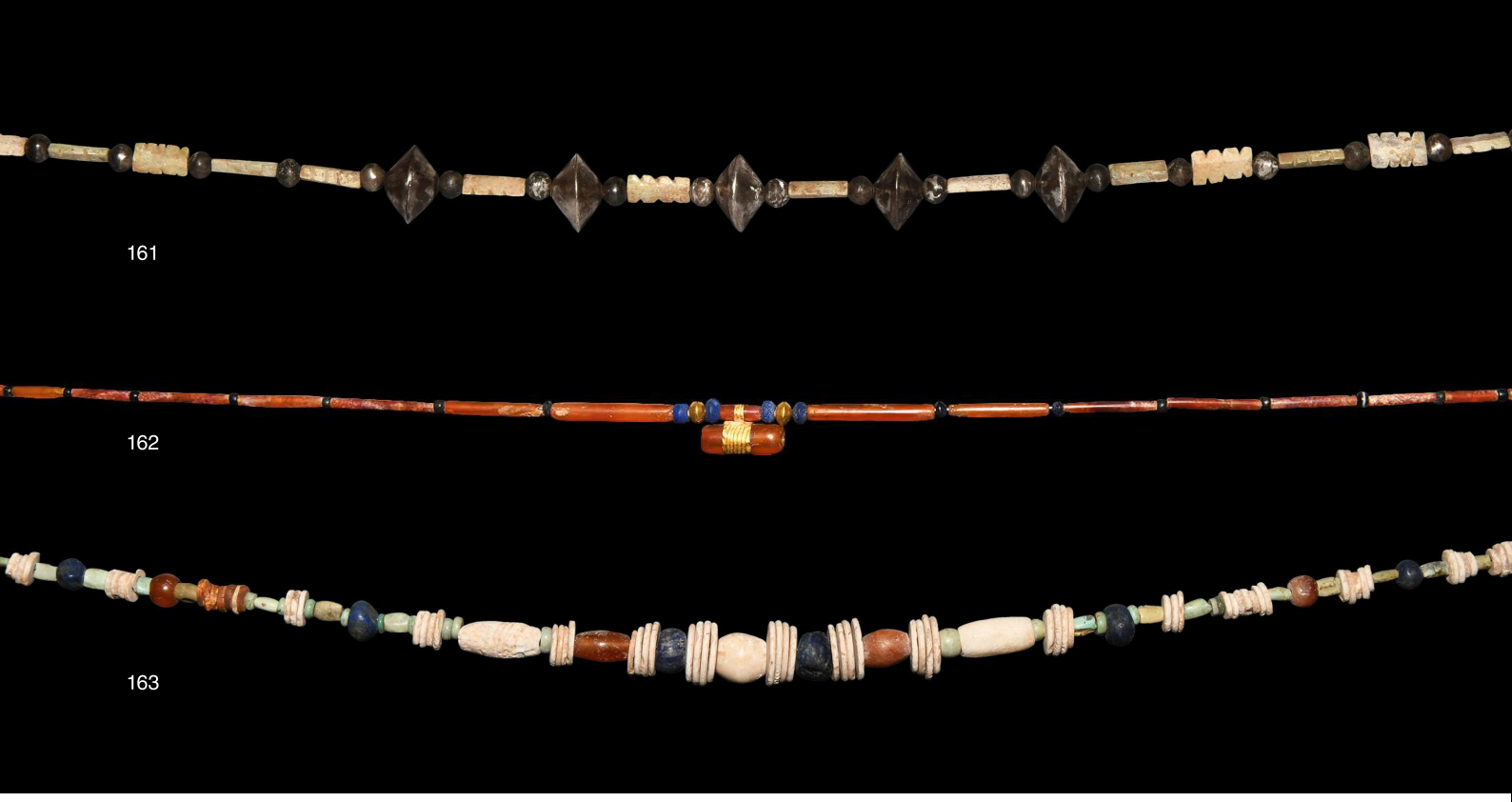
160
ELAMITE CARNELIAN BEAD NECKLACE WITH SILVER PENDANTS
2nd-early 1st millennium BC

A restrung necklace composed of carnelian beads and biconvex silver beads, with four lozengiform silver pendants and a hollow-formed bifacial silver triangular pendant, decorated with four rows of interlocking hatched and blank triangles between bands of chevrons on one face, and central floral motif on the other, with a flanged top and suspension loop; with later clasp. 62 grams, 46cm (18"). Fine condition.

£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s.

Literature
See Maxwell-Hyslop, K.R., Western Asiatic Jewellery, c.3000-612 BC, London, 1971, p.8-10, for bead types typical of this period, examples of which can be seen in the necklace offered here; see fig.145, 147 and pl.16, for similar floral motifs.



161
ELAMITE BEAD NECKLACE WITH SILVER BULBS
24th-21st century BC

A necklace composed of silver biconvex and spherical beads, with notched stone beads between; restrung with later clasp. 37 grams, 55cm (21¾"). Fine condition.
£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s.

Literature
See Wallenfels, R. ed., Art Of The First Cities, The Third Millennium BC from the Mediterranean to the Indus, London, 2003, p.301, for a very similar notched bead.

162
ELAMITE BEAD NECKLACE
2nd millennium BC

A restrung necklace of tubular carnelian beads with biconvex lapis lazuli spacers and blue glass seed beads, centrepiece of two gold biconvex beads between lapis lazuli beads, carnelian tube with ribbed gold collar and carnelian dangle; modern clasp. 14.3 grams, 45cm (17¾"). Very fine condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Property of a London collector; from her family's private collection; formerly with a London gallery; acquired in the 1990s.

Literature
See Christie's, Antiquities, 2011, lot 229, for similar biconical gold beads.

163
WESTERN ASIATIC GLASS AND STONE BEAD NECKLACE
1st millennium BC

A restrung designer necklace string of graduated glass and stone beads of various shapes and colours in reds, greens, blues and 'whites'. 68 grams, 88cm (34½"). Fine condition.
£450 - 650 EUR 520 - 750
USD 620 - 890

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.

164
LATE SASSANIAN GILT SILVER BELT FITTING GROUP
6th-7th century AD

A group of parcel-gilt belt mounts comprising: one larger counter plate with scooped forward edge, reserved scene of lion attacking a bull, enclosed within borders containing scrolled foliate motifs and birds, the animals with detailing to the bodies and faces including a dense curly mane and whiskers, pierced in three places along the edges to accept attachment rivets; two smaller mounts, each presenting a standing bird within a border and pierced in three places to accept attachment lugs, a ribbed suspension loop and round-section ring below; accompanied by a vintage presentation case. 36.7 grams total, 46-69mm (box:13 x 8cm) (1¾ - 2¾ (5 x 3)"). Fine condition. [3]
£6,000 - 8,000 EUR 6,910 - 9,220
USD 8,220 - 10,960

Provenance
From an important London W1, gallery; previously in the Ligabue collection; formerly part of the Elie Borowski collection; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10695-174286.

165
ACHAEMENID GOLD CLAD SILVER BIRD PENDANT
6th-4th century BC

A silver pendant shaped as birds with large bodies and small heads, pierced beads for eyes, the main cells filled with bitumen(?) and clad with sheet-gold, a stone(?) insert between; viewed 'upside down', the gold bodies alone also form two stylised facing birds, with incised detailing to the neck, breast and tails; tubular bead above for suspension. 19.9 grams, 71mm (2¾"). Fine condition.
£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10662-174193.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's





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166
ACHAEMENID SILVER-GILT BIRDS PENDANT
6th-4th century BC

A bifacial silver pendant shaped as two facing birds or ducks, with gilt eyes and body with two miniature versions of the pair, reverse with two single standing birds with gilt eyes, feather detailing around, ribbed sphere below with vertical rows of gilt circles, triangular foot and tubular suspension loop. 64 grams, 75mm (3"). Fine condition.
£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10654-174194.

Literature
See The British Museum, museum number 1994,1004.1, for a bird's head similar in style to that of the birds decorating the body of the pendant offered here.

167
ACHAEMENID GOLD CLAD SILVER BIRD PENDANT
6th-4th century BC

A bifacial silver pendant shaped as two facing birds with large circular gilt eyes, heart-shaped stone between the heads, hatching to the body, continued on the reverse, raised and gilt cells to each body in the shape of stylised flowers, drum-shaped finial below with circumferential band of gilt cells, waisted knops and suspension loop. 101 grams, 11,9cm (4¾"). Fine condition.
£5,000 - 7,000 EUR 5,760 - 8,070
USD 6,850 - 9,590

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10652-174207.

Literature
See The British Museum, museum number 1994,1004.1, for a bird's head similar in style to that of the birds decorating the body of the pendant offered here; see museum number 132899, for a similar stylised flower formed from raised cells; see The Metropolitan Museum, accession number 47.100.87, for a vessel decorated with gilt birds with comparable hatching to the bodies.

Timeline Auctions *Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

168
ACHAEMENID SILVER DUCK PENDANT
6th-4th century BC

A silver pendant shaped as a duck or bird with wings folded along the back, head reclined between the folds of the wings; detailing to the beak, head, wings and tail; integral suspension loop to a hollow-form body; reverse with irregular piercing with metal 'plug'. 30.2 grams, 54mm (2"). Fine condition.
£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10708-174195.

Literature
See The British Museum, museum number 123916, for a silver and gilt bird from the Oxus treasure with comparable elements to the bird presented here.


168

169
ACHAEMENID SILVER PIN WITH HORSES
6th-4th century BC

A silver handle or ornamental grip formed as a round-section shank with scooped end, openwork finial formed as two addorsed horses with tails conjoined. 65.3 grams, 97mm (3¾"). Fine condition. [No Reserve]
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.


169

170
URARTU SILVER PIN WITH THREE EAGLES
8th-6th century BC

A silver pin with tapering round-section body and substantial finial comprising three addorsed eagle heads with feather decoration, baluster-shaped central section with vertical rows of annulets between parallel lines and ribbed barrel-shaped section, pierced transversely for suspension. 6.5 grams, 74mm (3"). Very fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From the collection of a deceased London, UK, gentleman; 1970-1999.

Literature
Cf. The Metropolitan Museum, accession number 1989.281.21, for a similar pin.


170

171
ACHAEMENID SILVER ANIMAL-HEADED PIN
6th-4th century BC

A silver dress pin with finial formed as a bull resting on a teardrop base. 6.7 grams, 11.1cm (4¼"). Fine condition, repaired.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.


171

172
ACHAEMENID ANIMAL-HEADED PIN
6th-4th century BC

An ornamental dress pin with tapering iron shank and ribbed collar to the top, silver finial formed as a crouching lion with ribbed detailing to the mane and flanks. 28.8 grams, 16.5cm (6½"). Fine condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.


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173



174



175

173
ELAMITE GOLD CLAD SILVER BRACELET
9th-8th century BC

A silver bracelet with flat-section penannular body, flared centre with recessed cell running almost the full length of the outer body, the central portion with sheet-gold cladding, D-section terminals with segmented decoration. 41.28 grams, 70mm (2¾"). Fine condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s.

Literature
See Christie's, Collection Jean-Philippe Mariaud de Serres, 17th February 2011, lot 109, for a bracelet of broadly similar plan.

174
URARTU SILVER BRACELET WITH LION HEADS
9th-6th century BC

A silver round-section penannular bracelet with opposed beast-head terminals. 60.2 grams, 68mm (2¾"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From a collection of a deceased gentleman, his collection formed 1970-1999; thence by descent.

Literature
See The British Museum, 'Annual Report of the General Progress of the Museums for the year 1936' in Natural History, 1937, pp.10-11, accession no.1936,0613.188.

Footnotes
A similar bracelet was found during the excavations of Urartu site at the castle of Çavuştepe, near Van. The necropolis dates to the kingdom of Sarduri II (764-735 BC) who built the fortress. The bracelet was found in the grave of a child, and considering that the Urartians were the ancestors of the Proto-Armenians it could be an afterlife gift destined to honour the god Vahagn, the Dragon Reaper.

175
URARTIAN SILVER BRACELET WITH ANIMAL HEADS
1st millennium BC

A silver penannular bracelet with opposed lion-head finials. 77.8 grams, 89mm (3½"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an important collection, London, UK, 1970-1999; thence by descent.

Timeline Auctions *Est.1858

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176
NEO-SUMERIAN HEAD OF A NOBLEMAN
3rd-2nd millennium BC

A head of a nobleman or prince, carved in limestone and decorated with lapis lazuli; facial features formed in a stylised but semi-realistic fashion, featuring a long thin nose, large almond-shaped eyes, delicate and sensual lips and long ears ornamented with earrings; mounted on a custom-made display stand. 273 grams total, 18.5cm including stand (7¼"). Fine condition.

£30,000 - 40,000
EUR 34,570 - 46,090
USD 41,110 - 54,810

Provenance
Property of a Kensington lady; acquired Austria in 1993; previously in the Trimbacher collection; formerly acquired in Germany in 1980; accompanied by an archaeological expertise by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10581-173401.

Literature
Cf. A similar head from Lagash in the Louvre, accession number AO 4351, representing a man with shaven head; cf. the portrait of Gudea, King of Lagash (circa 2100-2090 BC) preserved in the MET, accession number 49.26, from Girsu (modern Tello); see a male head in white limestone in Berlin, Staatliche Museen, in Moortgat, A., The Art of Ancient Mesopotamia, London, New York, 1969, figs.168, 169.

Footnotes
This incredible statuette head presents strong similarities with the head of a statuette in Louvre, for style and shape. The similarity of the eyes and the shape of the nose with the Louvre statuette is extraordinary and, as on another statue of Ur-Ningirsu, son of King Gudea, one side of the upper lip is higher than the other side. The striking similarities with Ur-Ningirsu and with the Louvre statuette (recently identified as a possible portrait of the same person), allows for the hypothesis that our head belongs to a portrait of a royal member of the Gudea family. Another element which shows similar features with the royal family of Lagash is the tip of the nose, which appears to be rounded if seen on the front and slightly squared-off when viewed from the side. Rarely does Sumerian statuary survive with coloured pigment, but the remains of blue colouration and lapis lazuli around the eyes suggests that the head may have originally featured light blue and blue pigments around the eyes for emphasis. The baldness of the head indicates that the figure possibly represents a prince-priest.



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Timeline Auctions
*Est.1858



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177
LARGE PROTO-ELAMITE INLAID JAR
3rd-2nd millennium BC

An alabaster jar set on a broad circular blackstone base; the jar with tapering walls, steep shoulder and everted rim, the body decorated with three rows of white and dark red inlaid stones roundels with central black dots, and two rows of white and indigo inlaid circles; the neck decorated with similar alternate white and dark red inlaid roundels with central black dots and indigo and red inlaid circles; the flat blackstone base with eight alternate rows of black and white lines, with circular recesses set with inlaid circlets; the white inlays are a calcium phosphate material, which may be bone or ivory. 2.9 kg, 19.9cm (8"). Very fine condition.

£10,000 - 14,000
EUR 11,520 - 16,130
USD 13,700 - 19,180

Provenance
Property of a Kensington lady; ex Mansour Gallery, Davies Street, London, 2013; previously acquired on the UK market; formerly in a private 1980s collection; accompanied by a hard backed ten page scientific report by CIRAM (1017-OA-274R-31) and by an archaeological expertise by Dr. Raffaele D'Amato and a geological scholarly report no.TL5367 by Dr Ronald Bonewitz; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10578-173391.

Literature
See Tokyo National Museum, Syrian Antiquities, Tokyo, 1977, fig.91, for a cup decorated in the same style; cf. Christie's, Antiquities, Thursday 5 October 2000, catalogue, London, 2000, item 179, for similar pottery.

178
PROTO-ELAMITE INLAID VESSEL
3rd-2nd millennium BC

A cylindrical vessel with alabaster body, the broad base and mouth carved out of black stone; the body decorated with three rows of white and dark red inlaid roundels, the bigger circlets with central black dots, alternating with similar white and indigo inlaid circles; the neck decorated with similar inlaid dark red roundels with central black dots; the base decorated with five concentric circles and a central circle inlaid in dark red, white and black stone; the white inlays are a calcium phosphate material, which may be bone or ivory. 370 grams, 90mm (3½"). Fine condition.

£6,000 - 8,000
EUR 6,910 - 9,220
USD 8,220 - 10,960

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s; accompanied by an archaeological expertise by Dr. Raffaele D'Amato and a geological scholarly report no.TL5368 by Dr Ronald Bonewitz; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10626-174285

Literature
See Tokyo National Museum, Syrian Antiquities, Tokyo, 1977, fig.91, for a cup decorated in the same style; Abbas, A., 'Reflections on the long-term socioeconomic and political development in the Ram Hormoz Plain, a highland-lowland buffer zone' in AMIT, 2015, pp.113-148; for discussion on Elamite Pottery see Alvarez-Mon, J., Basello G.P. and Wicks, Y., The Elamite World, London and New York, 2018.



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179
ELAMITE STEATITE VESSEL
3rd millennium BC

A carved stone vessel shaped as a shallow crescent with raised rim, the body incised with hatched triangles. 111 grams, 80mm (3"). Fine condition.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Ex Mayfair gallery, pre 1999; previously with Sotheby's, London, UK, 12 December 1983, lot 38; accompanied by copies of the relevant Sotheby's catalogue pages.

180
ELAMITE CHLORITE SERPENT JAR
3rd millennium BC

A carved stone jar with waisted cylindrical body, everted rim and flat base, the body of a serpent coiled tightly around the outer face, with hatched scales and fierce head with gaping jaw. 164 grams, 76mm (3"). Fine condition.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Ex Mayfair gallery, pre 1999.

181
BACTRIAN BLACK STONE BOWL
2nd millennium BC

A footed black steatite bowl with squat profile, incised circumferential bands below the rim, the rim slightly raised with diagonal hatching. 135 grams, 76mm (3"). Fine condition, rim chipped. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the private collection of Mr PA, formed between 1980-2010.

182
BACTRIAN ALABASTER VESSEL
3rd-2nd millennium BC

A carved alabaster vessel with bulbous body and flat base, everted rim with flat lip. 1.1 kg, 11cm (4¼"). Fine condition, cracked. [No Reserve]
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From the private collection of Mr PA, formed between 1980-2010.

183
BACTRIAN ALABASTER VESSEL
2nd millennium BC

A carved alabaster vessel with drum-shaped body and wide everted rim. 360 grams, 10.5cm (4"). Fine condition, rim chipped. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the private collection of Mr PA, formed between 1980-2010.

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For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's


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184
WESTERN ASIATIC STORAGE VESSEL
1st millennium BC

A stone vessel with piriform body and inverted rim. 3.21 kg, 17.cm (6¾"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the collection of a deceased Japanese gentleman; 1970-2015.

185
BACTRIAN ALABASTER CHALICE
3rd-2nd millennium BC

A carved alabaster chalice with flared foot, short stem and large cup with gently sloping sidewalls. 760 grams, 17cm (6¾"). Fine condition, rim chipped. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the private collection of Mr PA, formed between 1980-2010.


186

186
BACTRIAN VEINED ALABASTER CHALICE
3rd-2nd millennium BC

A carved stone vessel with cylindrical body and stem with flared base. 701 grams, 15cm (6"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an important collection, London, UK, 1970-1999; thence by descent.


187

187
BACTRIAN OFFERING VESSEL
2nd millennium BC

A carved alabaster vessel with tapering columnar stem, barrel-shaped body with deep circumferential groove and shallow recess to the top. 1.2 kg, 16cm (6¼"). Fine condition. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the private collection of Mr PA, formed between 1980-2010.


188

188
BACTRIAN TRIPARTITE KOHL POT
3rd-2nd millennium BC

A rectangular-section stone kohl pot, one face carved with a lotus flower motif within a roundel, the other with an expanding arm cross within a circular border, two edges with a frieze of chevrons, the top edge with three circular openings. 145 grams, 66mm (2½"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.



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190



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189
BACTRIAN BOWL WITH SNAKES
2nd millennium BC

A carved stone bowl with straight walls, everted rim and convex base, decorated with a circumferential frieze of four intertwined serpents in high-relief. 880 grams, 17cm (6¾"). Fine condition.

£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
Property of a gentleman living in central London; acquired from a French gallery in 1982; thence by descent.

190
MESOPOTAMIAN LAMP WITH MOUFLON HEAD
28th-20th century BC

A carved alabaster lamp with wick-rest to the narrow end; accompanied by an old scholarly note, handwritten and signed by W.G. Lambert, late Professor of Assyriology, University of Birmingham, 1970-1993, which states: 'No. 26 Vessel of translucent whitish stone: oval with one end pointed and with recess for a wick: thus a lamp. On the opposite end is the head of a mouflon sheep in relief. Rare. Mesopotamian, c.2800-2000 B.C. A little chipping of the edges, but generally in very good condition.' 538 grams, 18cm (7"). Fine condition, some abrasion.

£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
From the collection housed in London since before 1992; thence by descent to the family members; accompanied by a copy of a scholarly note by Professor Wilfrid George Lambert.

191
SUMERIAN INSCRIBED STATUE FRAGMENT
26th-24th century BC

A carved statue fragment accompanied by a typed and signed scholarly note issued by the late W.G. Lambert, Professor of Assyriology at the University of Birmingham, 1970-1993, which states: 'Shoulder from Sumerian Statuette with Inscription 51 x 35 x 31 mm. This is a piece of an alabaster statuette, from the shoulder with cuneiform writing in linear form, reading: ama-ur -x Ama-ur...., lú.máḫ dŝára supervisor for (the god) Shara. The script, being linear, suggests a date c.2500-2400 B.C., and this is a time when many statuettes of this kind were being made and given to temples as votives. Shara was the chief god of the town of Umma, so probably this piece is from a statuette given to the main temple of the town of Umma so that its giver, a high official in the cult of Shara, would always be present in the god's purview. The piece is in very good condition, being nicely polished.' 76.3 grams, 47mm (1¾"). Fine condition.

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From a collection housed in London since before 1992; thence by descent to the family members; accompanied by an original typed and signed scholarly note by Professor Wilfrid George Lambert.

Literature
See Aruz, J. ed., Art Of The First Cities. The Third Millennium B.C. from the Mediterranean to the Indus, New York, 2003, pp.430-431, for a Sumerian statuette with inscription on the shoulder.

Timeline Auctions Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



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192
ACHAEMENID CYLINDER SEAL WITH BATTLE SCENE
6th century BC

A chalcedony cylinder seal engraved with a double register, the upper register showing Persian dignitaries and guardsmen in Median dress, armed with bows and arrows and riding on a war chariot, defeating unidentified enemies, possibly Babylonians, some of the defeated enemies lying dead beneath the advancing horses; the lower register showing the defeated enemies giving offerings of animals to the victorious Persian king; accompanied by a museum-quality seal impression. 2.5 grams, 32mm (1¼"). Fine condition.

£6,000 - 8,000 EUR 6,910 - 9,220
USD 8,220 - 10,960

Provenance
Property of a London gentleman; previously acquired on the UK art market in the 1990s; formerly in a 1980s collection; accompanied by an archaeological expertise by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10702-175398.

Literature
See Schmidt, E.F., Persepolis I, Structures, reliefs, inscriptions, Oriental Institute Publications Volume LXIX, Chicago, 1957; Schmidt, E.F., Persepolis II, Contents of the Treasury and other discoveries, Oriental Institute Publications Volume LXIX, Chicago, 1957; Zoka, Y., Arteshe Shahanshahi Iran Az Kurosh Ta Pahlavi (The Royal Army of Iran from Kurosh to Phalavil), Tehran, 1971; Head, D., The Achaemenid Persian Army, Stockport, 1992.

Footnotes
Cylinder seals of this type and period are generally rare, but what is really intriguing is the representation of the battle scene and the successive procession. The seal possibly depicts the decisive victory of Cyrus over the Medians, or the suppression of a Median revolt, or the conquest of Babylonia and the triumph of the Achaemenian Persians over the Neo-Babylonians. The warriors represented are dressed in the so-called Median dress (Head, 1992, fig.6.e, pl.A3), but, as stated by Herodotus, the Median dress was worn in war both by Persians and Medes, as confirmed by the artistic sources of Persepolis and other seals. At Persepolis, the costume visible on our seal is worn by Median and other tributaries, but also by guardsmen, officers and servants more or less dressed alternately with the 'Persian' robes (Schmidt, 1957, pls.22,52). The high domed cap is characteristic for this dress and it is sometimes represented having a single ribbon or lappet hanging down at the rear. Also the king's bow bearer from an audience relief at Persepolis, carrying a Median bow-case over his shoulder, is represented in Median dress (Head, 1992, p.26.fig.13b). An interesting aspect of the seal is the representation of war chariots, similar to the royal chariot of Darius I hunting from his chariot represented in the king's cylinder seal (Head, 1992, fig.31.a). Persian chariots are frequently shown in the sculptures of Persepolis and on seals, but they are mainly depicted in hunting scenes (Schmidt, 1957, pls.12,38). It seems that their only military function was being the commanding vehicle. The seal instead, represents actual war chariots in action, whose introduction, according to Xenophon, was attributed to Cyrus the Great in the form of scythed chariots. This is consistent with the circumstance that the seal could be of Cyrus's age, and the scene representing one of his military victories.

193
LARGE WESTERN ASIATIC SHELL CYLINDER SEAL
2nd millennium BC

A substantial carved shell cylinder seal with figural scenes in two registers and median ribbed band; above, a seated figure in profile wearing a headdress facing three approaching robed figures, palm tree finial; below, two seated figures with diadems facing each other in profile with one hand raised, standing robed figure between them raising one hand, palm tree finial with gourds. 31 grams, 48mm (2"). Fine condition. [No Reserve]

£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.

194
AKKADIAN ROCK CRYSTAL CYLINDER SEAL WITH WORSHIP SCENE
24th-22nd century BC

A rock crystal cylinder seal with frieze depicting a court scene: seated figure in a flounced robe raising one hand towards a procession of attendants comprising a tall profile figure with conical headdress holding an ewer(?), two bearded figures with horns on their headdresses, a kneeling figure bound(?) with his hands raised in supplication, standing nude male with his legs advancing and hands raised; accompanied by a museum-quality impression. 13.5 grams, 35mm (1½"). Fine condition, possibly some re-cutting.

£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From the private collection of Mr A C, London, UK; part of his family's collection since the 1970s.

195
WESTERN ASIATIC CYLINDER SEAL WITH GODS
2nd millennium BC

A schist cylinder seal with figural scene of a standing female with braided hair and segmented skirt, holding the shaft of a spear, beside her a bare-chested male with short hair and breeches gripping the same spear; these figures framed by two groups of swooping birds; a second female dressed similarly, standing to the rear with bent arms and extending towards the male; accompanied by a museum-quality impression. 10.9 grams, 36mm (1½"). Fine condition.

£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From a South West UK private collection, pre 1990.

196
LARGE NEO-SUMERIAN CYLINDER SEAL WITH PRESENTATION SCENE
Ur III-Period, 2112-2002 BC

A substantial red jasper cylinder seal with presentation scene, accompanied by a museum-quality impression and a scholarly note, which states: 'A goddess wearing a flounced robe and a multiple-horned head-dress stands with the left hand raised behind the worshipper. He, wearing a robe with fringed ends hanging down in a curve on either side (typical for the Ur III-Period!), holds his right arm bent near the right hip. On his left hand he is led by the goddess Lama who wears a flounced robe, facing an enthroned long bearded god, also in a flounced robe and with a multiple-horned head-dress. Behind him a vertical two lines inscription with the name and patronymic of the owner. Inscription: 1) A-ri-lum„Ār-ilum (Sandhi!, „God is a hero“), 2) DUMU I-x-ru-um-DIM (son of I-x-ru-um-d/tum)'. 46 grams, 40mm (1½"). Very fine condition. Extremely rare.

£1,800 - 2,400 EUR 2,070 - 2,770
USD 2,470 - 3,290

Provenance
The Signo collection, the property of a West London businessman, formed in the late 1980s-early 1990s; academically researched and catalogued by the late Professor Lambert in the early 1990s; accompanied by geological report TL005243 by Dr Ronald Bonewitz; and a copy of a scholarly note, report number 154282; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10645-172673.

Literature
Cf. Collon, D., Catalogue of the Western Asiatic Seals in the British Museum. Cylinder Seals II. Akkadian, Post Akkadian, Ur III Periods, London, 1982, p.168-169, pl. LII, fig. 469, for the worshipper framed by two goddesses; for the personal name Ār-ilum, see AHw. 72a s.v. āru(m) III 1.

197
ACHAEMENID SILVER AND GOLD CYLINDER SEAL PENDANT
1st millennium BC or earlier

A silver cylinder seal with incuse design of a male figure standing between two regardant horned bulls, a crescent and six-pointed star in the field above; with gold caps and a suspension loop composed of coiled wire. 11.9 grams, 33mm (1¼"). Very fine condition.

£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10675-174187.

Footnotes
See Teissier, B., Ancient Near Eastern Cylinder Seals From The Marcopoli Collection, USA, 1984, p.183, for comparable designs.

198
NORTH SYRIAN STAMP SEAL WITH HEAD
8th-7th century BC

An agate stamp seal in the form of a human head, the reverse with the tree of life flanked by quadrupeds, eight-pointed star and lunar crescent; accompanied by a museum-quality impression. 2.27 grams, 15mm (½"). Fine condition.

£700 - 900 EUR 810 - 1,040
USD 960 - 1,230

Provenance
From an important collection, London, UK, 1970-1999; thence by descent.

199
JEMDET NASR TYPE SEAL WITH BULL
3rd millennium BC

A carved stone recumbent bull or cow, drilled for suspension; underside with two drilled quadrupeds, likely also bovine figures; accompanied by a museum-quality impression. 26 grams, 41mm (1½"). Fine condition. [No Reserve]

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From the collection of a deceased London, UK, gentleman; 1970-1999.

Literature
See Musée d'Art et d'Histoire Genève Exhibition, 30 March-20 September 2000: Animaux d'Art et d'Histoire - Bestiaire de Collections Genevoises (Animals of Art and of History, Bestiary of Genevan Collections), for a similar example in marble.

200
URARTU STAMP SEAL WITH WINGED ANIMAL
9th-6th century BC

A carved stone stamp seal shaped as a stylised beast head, pierced through the eye, the convex discoid face bearing an incuse design of a winged quadruped, crescent in the field above; accompanied by museum-quality impressions. 10.1 grams, 30mm (1¼"). Fine condition.

£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From the collection of a deceased London, UK, gentleman; 1970-1999.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



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194



195



196



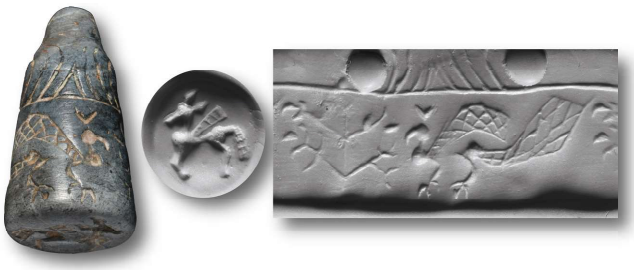
197



198



199



200



201



202

201
LARGE WESTERN ASIATIC OVOID STAMP SEAL WITH QUADRUPEDS
3rd-2nd millennium BC

A carved plano-convex stone stamp seal with incuse abstract design, possibly of two addorsed quadrupeds; pierced laterally for suspension. 73.3 grams, 53mm (2"). Fine condition. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.

202
SASSANIAN STAMP SEAL COLLECTION
3rd-7th century AD

A group of two substantial agate plano-convex stamp seals: one with scene depicting a bearded warrior advancing beneath a sunburst, smaller figures in the field; one with two addorsed fierce quadruped; each accompanied by a museum-quality impression. 35.8 grams total, 25-28mm (1"). Fine condition. [2]
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.



203

203
JEMDET NASR BULL AMULET
4th-3rd millennium BC

A carved stone amulet in the form of a recumbent bull with legs tucked beneath the body, head held aloft and forwards, recessed circular eyes and detailing to the muzzle and ears; pierced through the back for suspension. 51 grams, 56mm (2¼"). Fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a London gentleman; acquired on the London art market before 2000.



204

204
JEMDET NASR PERIOD BIRD PENDANT
4th-3rd millennium BC

An Uruk or Jemdet Nasr Period carved stone pendant in the shape of a bird in flight, wings outstretched, forked tail, head with recessed circular eyes and hooked beak; drilled to each shoulder for suspension or attachment; slightly convex underside. 8.2 grams, 43mm (1¾"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex Japanese gentleman's collection, deceased, 1970-2015.



205

205
WESTERN ASIATIC IDOL STAMP SEAL
2nd millennium BC

A carved and polished limestone stamp seal in the form of a human figure with rudimentary limbs; a linear cross motif surrounded by pellets to the base. 30.8 grams, 49mm (2"). Fine condition. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.



206

206
WESTERN ASIATIC STONE POMMEL COLLECTION
2nd millennium BC

A group of carved stone pommels of crescentic form, each with a central shaft and pierced for attachment. 69 grams total, 34-63mm (1¼ - 2½"). Fine condition. [3, No Reserve]
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.



207

207
SASSANIAN TRADE WEIGHT COLLECTION
3rd-7th century AD

A mixed group of carved stone trading weights comprising: three with domed tops and tapering bodies including mottled granite and haematite examples; one squat cylindrical example in granite; one large discoid weight with convex sides, flat base and top. 160 grams total, 15-45mm (½ - 1¾"). Fine condition. [5]
£450 - 650 EUR 520 - 750
USD 620 - 890

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.

Timeline Auctions Est.1858
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208
ACHAEMENID GOLD PIN WITH CHALCEDONY GEMSTONE
6th century BC

A gold pin with tapering round-section shaft; finial with rounded neck below a cuboidal body, decorated with tripartite collars composed of plain gold wire between beaded, the collars alternating with bow-shaped plaques with applied central granules; dome-shaped chalcedony stone above; the shaft possibly later, the gemstone has also likely been reattached. 15.10 grams, 10.1cm (4"). Very fine condition.

£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s; Taisei Gallery, Gold & Silver Auction, Part II, Ancient to Renaissance, 5 November 1992, The Conrad Salon, The Waldorf-Astoria, New York, lot 140; accompanied by copies of the relevant catalogue pages and an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174382/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10671-174382.

Published
Taisei Gallery, Gold & Silver Auction, Part II, Ancient to Renaissance, 5 November 1992, The Conrad Salon, The Waldorf-Astoria, New York, lot 140.

209
ELAMITE GOLD REEL AND PIN
2nd millennium BC

A pair of gold items comprising: a hollow-formed reel for thread, with transverse hole to accept a spindle; tapering dress pin with baluster detailing to the finial, facetted chalcedony whorl attached. 10.95 grams total, 30-88mm (1¼ - 3½"). Fine condition, reel dented. [2]

£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Property of a London gentleman; acquired on the London art market before 2000.

210
WESTERN ASIATIC GOLD AMPHORA PENDANT
2nd-1st century BC

A Hellenistic gold amphora-shaped pendant; the body formed of hollow-formed spheres decorated with granulated clusters; the shoulders, neck and mouth formed from sheet-gold and decorated with granulated clusters; four scrolled handles to the shoulder, a suspension loop with clusters above; the tubular foot formed from a sheet with pyramid cluster. 7.07 grams, 52mm (2"). Fine condition, some restoration.

£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s; accompanied by an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174185/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10674-174185.

Literature
See The British Museum, museum number 1872,0604.552, for a pair of earring pendants shaped as amphoras very similar in style and form to the amphora offered here; see Yavtushenko, I. ed., Masterpieces of Platar, Kiev, 2004, p.71, for an amphora-shaped pendant composed of spheres.

211
ACHAEMENID GOLD AND GARNET EARRINGS
6th-4th century BC

A matched pair of gold crescent earrings, each with panels of applied granules, cells with inset teardrop cabochons, stud bezel with applied granule clusters. 12.76 grams total, 28-30mm (1 - 1¼"). Fine condition. [2]

£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
Ex Japanese gentleman's collection, deceased, 1970-2015.



212

212
MONGOL GOLD SWORD BELT SET
13th century AD

A mixed group of gold sword belt fittings comprising: two large gold openwork bosses with high-relief scenes of deer, fawns and a hare against a dense foliage background, sidewall with flowers and leaves, two lateral chevrons and an attachment bar, mounting straps to the reverse; one similar without the attachment bar; a buckle with hinged and slotted plate, loop with flowers and a fawn, narrow tongue; two similar belt frames; two reeded loop belt-keepers; eleven triangular studs with recumbent fawn detailing, attachment rivets and roves to the underside, most attached to fragment of leather belt about 20mm wide. 229 grams total, 7-50mm (¼ - 2"). Very fine condition. [19]

£50,000 - 70,000 EUR 57,610 - 80,650
USD 68,510 - 95,910

Provenance
Property of a London collector; from her family's private collection; formerly with a London gallery; acquired in the 1990s; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10207-164061.

Literature
See Bonora, G.L. & Marzatico, F., Ori dei Cavalieri delle Steppe, Milan, 2007, for discussion; see similar examples in the Hermitage Museum, inv. nos.GIVO-1/1996, Kub-705-Kub 721, Sar-1625.

Footnotes
High-status belt sets were worn by wealthy Mongol warriors, who rode throughout their huge empire spanning an area that stretched from Crimea to the Siberian steppes.

Timeline Auctions Est.1858
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214

213
MARLIK GOLD AND CARNELIAN BEAD NECKLACE WITH GOLD PENDANTS
11th-9th century BC

A necklace composed of gold and carnelian beads including tubular and annular beads, six sheet-gold repoussé pendants with pellet borders and motif of sun with rays; restrung and with later hook-and-eye closure. 24.59 grams, 40cm (15¾"). Fine condition.
£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s; accompanied by an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174198/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10655-174198.

Literature
See discussion in Wilkinson, C. K., Art of the Marlik Culture, The Metropolitan Museum of Art Bulletin, New York, 1965.

Footnotes
The Amlash culture, also known as Marlik culture, is found in Northern Iran. This was one of the most distinctive Iranian cultures of the late second and early first millennia BC which had cultural contacts with the Assyrian Empire.

214
ELAMITE GOLD AND CARNELIAN BEAD NECKLACE
2nd-early 1st millennium BC and later

A necklace composed of gold, carnelian and dark green jasper or haematite beads, including annular, biconvex, spherical and tubular beads, with pendants including three sheet-gold triangular prism-shaped pendants with chevron decoration and multiple piercings to two sides and four rectangular-section dark green jasper or haematite plaques, also with multiple piercings to two sides; restrung, with a later hook-and-eye clasp. 65 grams, 40cm (15¾"). Fine condition.
£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s; accompanied by an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174197/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10663-174197.

Literature
See Maxwell-Hyslop, K.R., Western Asiatic Jewellery, c.3000-612 BC, London, 1971, p.8-10, for bead types typical of this period, examples of which can be seen in the necklace offered here.



215

215
WESTERN ASIATIC ZOOMORPHIC VESSEL WITH STOPPER LID
1st millennium BC

A hollow-formed bronze figurine of a zebu with impressed eyes, crescent horns, socket between the shoulders with separate lid, loops for attachment cords. 862 grams total, 18cm (7"). Very fine condition.
£18,000 - 24,000 EUR 20,740 - 27,650
USD 24,660 - 32,880

Provenance
Property of a gentleman living in central London; previously with Bonhams, New Bond Street, London, 1 May 2013, lot 154; formerly in a private New York collection, acquired in 1987; accompanied by an archaeological expertise by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10717-175402.

Literature
See a statuette of a zebu in the Metropolitan Museum of Art, accession number 64.7; for the iconography see Vats, M.S., Excavations at Harappā. In two volumes with plans and plates. V. II. 139 Plates, Delhi, 1940; Winkelmann, S., 'Transformation of Near Eastern animal motifs in Murghabo-Bactrian Bronze Age art' in Peruzzetto A. et al. Animals, Gods and Men from East to West. Papers on archaeology and history in honour of Roberta Venco Ricciardi, Eds. BAR International Series 2516, 2013, pp.47–64.

Footnotes
The majestic zebu bull, with its heavy dewlap and wide curving horns, was considered to be a symbol of majesty and power since the first civilizations of the Indus Valley. It was the leader of the herd, the strength and virility (then symbol of fecundity) of which protected the group and ensured the procreation of the species. This is the reason why it was often chosen for sacrificial rites. It probably represented the emblem of the most powerful clans or top classes of Mohenjo-Daro and Harappa and it was the most impressive motif found in these cities, appearing constantly on painted pottery and bronze or clay figurines of the Indus area.

Timeline Auctions Est.1858
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216
BACTRIAN STANDING ZEBU FIGURINE
3rd-2nd millennium BC

A copper-alloy figure of a zebu with prominent horns and dorsal hump, large dewlap and detailed almond-shaped eyes; mounted on a custom-made display stand. 370 grams total, 12cm including stand (4¾"). Fine condition.

£3,000 - 4,000

EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
Property of a gentleman living in central London; acquired on the London art market in 1963; accompanied by an archaeological expertise by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10715-175403.

Literature
See a statuette of a zebu in the Metropolitan Museum of Art, accession number 64.7; see Levine, E., Bunimovitz, S., Lederman Z., 'A Zebu-Shaped Weight from Tel Beth-Shemesh' in Israel Exploration Journal, vol. 61, no.2, 2011, pp.146-161, for discussion on the iconography of zebu; Pugachenkova, G.A., Dar, S.R., Sharma, R.C., Joyenda, M.A., Kushan Art in the North, Unesco, 1996.

Footnotes
Since the dawn of time, the bull has represented power, strength and nobility. This splendid votive and unusually large statuette depicts a zebu, the hump-backed bull common to Asian regions (bos indicus). The tradition of casting single bronze figurines of zebu, marked the culture of Marlik similar to the civilization of Mature Harappa, where a similar statuette was found in Mohenjodaro. The custom of the creators of Marlik Tepe to put images of humpback bulls and especially ritual vessels for libation in the form of a zebu into the graves directly connects Marlikians with Late Harappan inhabitants of the North-West of South Asia. The tradition of casting paired bronze statuettes of zebu teams, characteristic of the Marlikians, is also directly reflected in Late Harappan finds of the North-West of South Asia. A bronze composition of two zebus supporting a platform with a kneeling woman on it comes from Uttar Pradesh (2000-1750 BC). When drawing parallels between the archaeological culture of Marlik and Harappa, it should be pointed out that it is in Iranian Azerbaijan that the pure-blooded species of zebu, which are still very similar to the rock breeds of humped cattle of Afghanistan and Northern Pakistan, were found so far.



217



218

217 ‡
NORTH PERSIAN GRYPHON-HEADED HORSE HARNESS APPLIQUE
8th-7th century BC or later

A bronze harness piece comprising four gryphon heads, the two upper heads facing each other, the other two looking downwards, forming an openwork triangle tapering towards the bottom, the body decorated with geometric patterns; traces of gilding upon the surface; mounted on a custom-made stand. 117 grams total, 14cm including stand (5½"). Fine condition.

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Property of a gentleman from Jerusalem; previously in an old Israeli collection; accompanied by a copy of Israeli export permit number 43725.

Literature
See a horse bit cheek-piece of the same style in the form of addorsed griffin heads in the Metropolitan Museum of Art, accession number 56.42.2.

Footnotes
Warrior tombs of Luristan often contained decorated armament, like swords and daggers, axes, halberds, shields and quiver plaques, utensils and parts of the horse harnesses, mainly bits and rings. The finds related to other parts of horse trappings are scarce, so confirming the rarity of our harness element, which was probably used as pendant from the bridle or from the straps of Antilena and Postilena.

218
MEDIAN FIGURAL BOWL MOUNT
9th-8th century BC

A substantial Median or Elamite bronze bowl mount representing a genius or a divinity, holding a trident in each extended hand, long pointed beard and low cap, prominent facial features, wearing an ankle length garment divided into three segments, the central panel with hatched vertical bands and lappets to the hem, each of the side panels with diagonal hatching, wide embroidered sleeves, stylised wings to the sides. 590 grams, 15cm (6"). Very fine condition.

£4,000 - 6,000 EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Property of a London collector; from her family's private collection; formerly with a London gallery; acquired in the 1990s; accompanied by an archaeological expertise by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10306-168919.

Literature
See Ghirsman, R., The Art of Ancient Iran, from the Origins to the Time of Alexander the Great, New York, 1964; see Hermann, H.V., Die Kessel der orientalisierenden Zeit, Berlin, 1966; see Muscarella O.W., Bronze and Iron Ancient Near Eastern Artefacts in the Metropolitan Museum of Art, New York, 1988; see Rickards, T., Black J., Green, A., Gods, demons, and symbols of ancient Mesopotamia, an illustrated dictionary, London, 1992.

Footnotes
It is probable that the figure came from a spouted vessel produced in Luristan during the Elamite or Median period. It has a parallel with the image of a winged male figure dressed in an ankle length garment visible on a vessel in the Metropolitan Museum (Muscarella, 1988, p.255ff.) and with another fragmentary vessel from Hamadan (Ghirsman, 1964, fig.122). According to some scholars, the winged male appliqués upon these vessels were similar to the cauldron mounts found in Iranian art of the period, with the principal difference that the winged figures were positioned on the rear of the vessel, instead of on the rim. Winged figures were common for many centuries throughout the Near East (Muscarella, 1988, pp.262ff.). These figurine vessels surely served ritualistic purposes, suggesting that spouted vessels were used at religious ceremonies.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

219
BABYLONIAN HANDLE WITH ASTARTE
1st millennium BC

A bronze figure of Astarte, goddess of love and war, modelled as a standing nude female wearing headdress styled as a column capital, arms held to the body, hands holding breasts, neck ornamentation, detailing to hair and face; slot for a blade or other attachment running transversely across the top and side faces of the headpiece. 120 grams, 11.5cm (4½"). Fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From the collection of a deceased, London based gentleman; pre 1992.

Literature
See The Getty Museum, object number 2003.213, for a stylistically comparable figure of Astarte in glass with short hair, hands clasped at the chest and wearing similar neck ornamentation, also with a Near Eastern origin, possibly from Mesopotamia.

220
WESTERN ASIATIC FEMALE PIRAVEND IDOL WITH BELT
1st millennium BC or later

A bronze idol, probably representing Piravend, modelled as a standing nude female figure with legs placed hip-width apart, arms held out from the body and bent upwards at the elbow, pinched face with hooked nose, small gold(?) circular eyes and broad mouth, decorated headdress or cropped hair, with prominent breasts and vulva; free-running sheet-bronze fitting wrapped around the waist, with flat body tapering towards one terminal, the other end expanding into a round-section coiled loop. 57 grams, 75mm (3"). Fine condition. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.

Literature
See The British Museum, museum number 174303, for a broadly comparable object.

221
BABYLONIAN HEAD OF PAZUZU
1st millennium BC

A substantial bronze mount of the janiform head of Pazuzu, with fierce expression and wide slit mouth; pierced lug to the head and long tang below; mounted on a custom-made stand. 487 grams total, 11cm including stand (4¼"). Fine condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Ex private London, UK, collection, 1970-1990; seen by Professor Wilfrid George Lambert in the 1990s.

Literature
Cf. British Museum, Splendours of Mesopotamia, 2011, p.203, cat.180, for similar.

Footnotes
In Babylonian mythology the demon Pazuzu was the king of the evil spirits of the air, and son of the god Hanpa. His wife was the demon Lamaštu, who carried fever and raged against children and pregnant women. She could be neutralised with spells, which also made it possible to ward off other demons. For this reason, women used to wear an amulet with the effigy of Pazuzu around their necks during pregnancy.

222
ACHAEMENID DECORATED BOWL
4th-3rd century BC

A hemispherical lotiform bowl decorated with a floral motif, the base of the bowl with a series of concentric circles and pellets serving as the centre of a flower, from which stem a ring of petals, with a circumferential band of concentric discs punctuated by pellets above; pierced for attachment. 280 grams, 13.6cm (5¼"). Fine condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Ex Japanese gentleman's collection, deceased, 1970-2015.


219


220


221


222



223

223
LURISTAN DECORATED BRONZE BOWL
13th-6th century BC

A heavy bronze bowl with conical body and everted rim, the body with two circumferential bands of vertical line decoration. 618 grams, 17.5cm (7"). Fair condition. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the private collection of Mr PA, formed between 1980-2010.



224

224
SASSANIAN BOAT-SHAPED BOWL
3rd-7th century AD

A tinned copper-alloy U-section bowl with ellipsoidal plan, flat rim and convex base. 289 grams, 22cm (8¾"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex Japanese private collection, formed 1970-2010.

Literature
See The British Museum, museum number 135700, for an example of comparable form; see The Metropolitan Museum, accession number 67.201, for another example of comparable form and style.



225

225
BACTRIAN CEREMONIAL PENDANT
3rd-2nd millennium BC

A bifacial lead discoid ceremonial pendant or weight with a bull's head at the centre; sub-rectangular handle above; series of eight pairs of lines decorating the width of the disc; the bull's head with wide raised eyes, long ears below tall horns and detail to the muzzle; on the reverse are eight pairs of lateral lines; mounted on a custom-made stand. 13 kg total, 42.5cm including stand (16¾"). Fine condition.
£7,000 - 9,000 EUR 8,070 - 10,370
USD 9,590 - 12,330

Provenance
Property of a London gentleman; formerly with the Mahboubian Gallery, London, UK; acquired in the 1950s; accompanied by an old collector's cataloguing sheet and photograph; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10164-166840.

Literature
Cf. Pottier, M. H., Matérial Funéraire de la Bactriane Méridoniale de l'Âge de Bronze, Paris, 1984, pp.99, 175, 217, for other examples of lead-handled weights with openwork designs.

Footnotes
Among the most iconic Intercultural Style objects are the so-called lock weights. These were probably not weights but badges of high office, carried to indicate authority. Fragments of similar objects have been found throughout Mesopotamia, the islands of the Persian Gulf, on the Iranian steppe, as well as the Indus Valley. The bull was a popular and sacred animal in both Mesopotamia and the Indus civilisation. In Mesopotamia it was often associated with storm gods, such as Baal. In the Indus region it appears on seals and is often associated with a horned deity that has been identified as a proto-Shiva type figure.

Timeline Auctions Est.1858
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226

226
SASSANIAN DOCUMENT WITH BULLA
3rd-7th century AD

A rectangular single-sided vellum document fragment with twenty-one lines of inked text in Kharosthi script; vellum cord with ceramic bulla impressed with seal impression of a facing radiate bust wearing a radiate crown and beaded collar; in a high quality custom-made presentation and display case. 505 grams total, 22.5 x 16cm including case (9 x 6¼"). Fine condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.

227
MESOPOTAMIAN BONE FELINE HANDLE
4th-2nd millennium BC

A carved bone handle formed as an outstretched or running feline, possibly a panther or leopard, with forelegs and hindlegs fully extended, head thrust forwards, round recessed eyes, ears flat against the head, tail held straight between legs; circular recesses over the body to accept inlays. 32 grams, 92mm (3½"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of a London gentleman; acquired on the London art market before 2000.

Literature
See Aruz, J. ed., Art Of The First Cities, New York, 2003, p.173, for a comparable bone figure; see The British Museum, museum numbers 135906 and 120963, for comparison.

228
WESTERN ASIATIC KNEELING FIGURE KOHL POT
1st millennium AD

A carved bone kohl pot formed as a kneeling figure wearing a segmented necklace and holding an arrow to the chest; D-shaped footrest behind; the head and neck forming an applicator. 32.3 grams, 72mm (2¾"). Fine condition. [No Reserve]
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.



227



228



Chinese & Far Eastern

Lots 229 - 269

Also see lots 1259 - 1406



229

229
LARGE CHINESE TERRACOTTA POLO PLAYER PAIR
Tang Dynasty, 618-907 AD

A dynamic pair of ceramic polo players, each modelled in the round and depicting a female polo player riding a galloping horse with front and rear legs outstretched, heads turned, tails dressed, wearing saddle cloth and saddle, with detailing to the mane, head and body; the riders with one leg either side of the saddle, short stirrups, one arm positioned forwards to hold reins, the other raised to swing the mallet, each with dressed hair and decorative clothes; substantial remains of painted pigmentation; accompanied by two custom made display stands. 11.8 kg total, 61cm each (24"). Finely modelled. [2]
£4,000 - 6,000 EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
From a West Country collection, 1990s; formerly with a Hong Kong gallery; accompanied by positive Kotalla Laboratory thermoluminescence report Nos.: 23CM110520 and 22CM110520; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10620-173312.

Literature
See The British Museum, museum number 1938,0524.114, for a comparable pair; see Prodan, M., The Art of the Tang Potter, London, 1960, fig.71, for an additional pair of polo players with comparable features.



230

230
LARGE CHINESE COURT FAT LADY PAIR
Tang Dynasty, 618-907 AD

A pair of hollow-formed ceramic figures modelled as courtly ladies standing on integral polygonal bases, each dressed in a loose-fitting floor length robe with V-shaped opening at the neck, chignon, headpiece rising to a curved peak, painted facial detailing; one lady with both hands within voluminous sleeves, black robe with floral motifs and red sash; the other with one hand emerging from a sleeve; painted pigmentation remaining, including decorative patterns on the clothes. 7.7 kg total, 51cm each (20"). Finely modelled. [2]

£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From a West Country collection, 1990s; formerly with a Hong Kong gallery; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10634-173322.

Literature
See Caroselli, S.L. ed., The Quest For Eternity Chinese Ceramic Sculptures From The People's Republic Of China, London, 1987, p.viii, for a comparable figure; see Prodan, M., The Art of the Tang Potter, London, 1960, fig.63, for a comparable figure; see The Metropolitan Museum, accession number 1979.108, for a comparable example; see The Victorian and Albert Museum, accession number CIRC.36-1934, for a comparable example.

231
CHINESE FEMALE MUSICIAN PAIR
Tang Dynasty, 618-907 AD

A pair of ceramic figures modelled as musicians in a kneeling position with their legs tucked beneath their bodies, wearing open-necked robes and playing percussion instruments; black, green, red and other painted pigmentation surviving. 1 kg total, 15cm each (6"). Finely modelled. [2]

£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
From the Fung family collection, Hong Kong and London, formed 1980-1990; accompanied by a positive thermoluminescence report no.36CM110520 issued by Laboratory Kotalla for one of the figures.

Literature
See Cavallini, B., Collecting Masterpieces, page 212-213, for other examples of ceramic kneeling musicians of this period; see The metropolitan Museum, accession number 23.180.4, for another example of a Tang ceramic kneeling musician; see Clunas, C., The Barlow Collection of Chinese Ceramics, Bronzes and Jades, The University of Sussex, 1997, p.19, for a kneeling musician.

232
CHINESE TERRACOTTA RABBIT PAIR
Tang Dynasty, 618-907 AD

A pair of life-size ceramic rabbit figures, one modelled in a crouching position, one seated with one leg raised, each with long ears, D-shaped tails and detailing to the face, muzzle and feet; remains of painted pigmentation. 7 kg total, 33-35cm (13 - 13¾"). Finely modelled. [2]

£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
From a West Country collection, 1990s; accompanied by two positive thermoluminescence reports no.02CM180321, and no.01CM180321 issued by Laboratory Kotalla.

Footnotes
The rabbit plays an important part in Chinese religion and was considered to be highly auspicious. It is one of the twelve animals that is represented in the Chinese zodiac and is more commonly associated with the moon. In this capacity it is known as the Jade Rabbit and lives on the moon with the goddess Chang'e. The goddess is the guardian of the elixir of life which the rabbit makes by pounding various herbs under an osmanthus tree; the goddess then gives the elixir to those that she favours.

Timeline Auctions *Est.1858
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233
LARGE CHINESE HORSE IN ARTISTIC POSE
Tang Dynasty, 618-907 AD

A beautiful terracotta horse standing on three legs upon a flat trapezoidal base, beautifully decorated textured saddle and saddle-cloth, the head with short mane and long neck artistically turned to the left grasping the raised leg, traces of polychrome visible inside the nose, on the short mane, on the saddle and saddle cloth, on the short tail and hooves. 10.3 kg, 52cm (20½"). Finely modelled.

£2,500 - 3,500 EUR 2,880 - 4,030
USD 3,430 - 4,800

Provenance
From a West Country collection, 1990s; formerly with a Hong Kong gallery; accompanied by a positive thermoluminescence report no.05CM180321 issued by Laboratory Kotalla; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10606-173321.

Literature
See Prodan, M., The Art of The T'ang Potter, Thames and Hudson, 1960, for comparable examples of horses with the same saddle-cloth (fig.53).

Footnotes
These powerful horses accompanied the emperor and his warriors in battle, like the mystic 'Autumn Mist', one of the Tang Tsai-Tsung's six favourite chargers. The element of fire, Feng Shui, was a symbol strongly associated with the horses. The artist was not only concerned with the artistic possibilities offered by the animal, but also with the faithful representation of the details, like the saddle and trappings here, showing the typical Tang saddle and saddle-cloth.

234
CHINESE CAPARISONED HORSE
Tang Dynasty, 618-907 AD

A ceramic horse modelled standing on a rectangular base, flared saddlecloth with moulded saddle, rows of applied bells(?) to the rump, breast-band with row of pendant conch shells, detailed bridle with straps; remains of painted pigmentation. 2.6 kg, 36cm (14"). Finely modelled.

£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From the celebrated collection of art formed by the famous anthropologist, artist and television presenter Desmond Morris; sold by private treaty in 2018; 1980-1990s; accompanied by a positive thermoluminescence report no.03CM180321 issued by Laboratory Kotalla; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10632-173301.

Literature
See The Victoria and Albert Museum, accession number C.1178-1917, for a similar example.

Footnotes
During the Tang Dynasty, funerary statues played a crucial role in burial practices, featuring in funerary processions, serving as tomb sculptures and broadcasting the status of the deceased, leading to restrictions on the numbers of figures permitted to be used in any one funeral procession. Figures such as this one were placed on carts which formed part of the funeral procession. Upon arrival at the burial location, they were set before the tomb in accordance with strict historical customs. Then, once the deceased had been interred within the burial chamber, the figures were moved inside the tomb.

235
LARGE CHINESE STANDING HORSE
Tang Dynasty, 618-907 AD

A superb ceramic court horse standing on a rectangular pedestal, the head turned slightly to the left, raised tail, ears pricked, the mane dark grey in colour, with a small tuft behind the ears; expressive face with the eyes with prominent pupil, surrounded by red, the nostrils dilated; a double saddle superimposed on a padded saddle cloth, rich harnesses (*xingye*) in the form of apricot leaves decorate antilena and postilena trappings and the bridles of the muzzle; well-preserved colour on saddle, mane, mouth, eyes and hooves. 8.3 kg, 57cm (22½"). Finely modelled.

£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From a West Country collection, 1990s; accompanied by a positive thermoluminescence report no.20CM110520 issued by Laboratory Kotalla; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10589-173310.

Literature
See Prodan, M., The Art of The T'ang Potter, Thames and Hudson, 1960, for comparable examples in pls.I,VIII,XXIV and figs.26, 53, 54, 64.

Timeline Auctions Est.1858
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236
LARGE CHINESE NEIGHING HORSE STATUETTE
Tang Dynasty, 618-906 AD

A ceramic statuette of a horse standing on a rectangular base; the neck straight and extended, head flat with mouth open and teeth exposed; a textured saddlecloth decorated with red tufts on the back; bridle, breast-strap and crupper with pendant medallions; the body hollow to the underside, much pigment remaining. 8.5 kg, 57cm (22½"). Finley modelled.

£4,000 - 6,000
EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
From a West Country, UK, collection; formerly in a Hong Kong collection formed 1970-1990s; accompanied by a positive thermoluminescence report no.36CM180321 issued by Laboratory Kotalla; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10697-175203.



237

237
CHINESE HORSE TORSO AND HEAD
Han Dynasty, 206 BC-220 AD

A ceramic figure comprising the upper body and head of a horse, the head held erect, flared nostrils facing forwards, open mouth to accept a bridle-bit, painted detailing including a head harness; head and torso formed in two hollow parts. 4.7 kg, 47cm (18½"). Finely modelled. [2, No Reserve]

£300 - 400
EUR 350 - 460
USD 410 - 550

Provenance
From a West Country collection, 1990s; formerly with a Hong Kong gallery.

Literature
See The Victoria and Albert Museum, accession numbers C.12-1929 and A.16-1935, for comparable equine figures, one in ceramic, the other in jade.

Footnotes
Believed to carry the deceased to the afterlife, many ceramic horse figures were made for inclusion in tombs. Horses from western Asia were particularly highly prized in China.



238

238
CHINESE KNEELING BACTRIAN CAMEL
Tang Dynasty, 618-907 AD

A ceramic Bactrian camel shown kneeling on an integral rhomboidal base, hindlegs in standing position, tail erect, forelegs tucked beneath body, neck resting at ground level with head held aloft, head turned slightly to the left, luggage contained in panniers on its back, detailing to head, face, mane, body, legs, feet and baggage, with painted pigmentation surviving; accompanied by a custom-made display stand. 8.2 kg total, 37cm long including base (14½"). Finely modelled, saddle chipped and tail repaired.

£4,000 - 6,000
EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Property of a Kensington lady; acquired on the London art market in the 2000s; accompanied by a positive thermoluminescence report no.04CM180321 issued by Laboratory Kotalla; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10644-173452.

Literature
See Prodan, M., The Tang Potter, London, 1960, for comparable ceramic camels; see a comparable Tang camel excavated from a tomb in 1957 from the tomb of Xianyu Tinghui, general of Yunhui, held in the National Museum of China, Beijing.

Footnotes
Bactrian camels were a popular mode of transportation in Ancient China, where they were put to service carrying goods along the Silk Road. Terracotta statuettes of camels are usually stacked with bolts of silk, the principal commodity exported by China.

Timeline Auctions Est.1858
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239
CHINESE TERRACOTTA CAMEL
Tang Dynasty, 618-907 AD or later

A ceramic standing Bactrian camel figure, wearing saddle cloth and carrying baggage, neck held erect, head held at an upwards angle, with painted detailing to the head, face, mane, body and harness. 3.5 kg, 39cm (15¼").
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From a West Country collection, 1990s; formerly with a Hong Kong gallery.

Literature
See The Victorian and Albert Museum, accession number C.1183-1917, for a similar example.


239

240
CHINESE STANDING BULL
Tang Dynasty, 618-907 AD

A substantial ceramic bull figure modelled standing on a rectangular base, head raised and held forwards, detailing to the head, muzzle, and harness with domed bosses and tasselled pendants; two separately formed horns; remains of painted pigmentation. 2.9 kg, 37cm (14½").
£1,800 - 2,400 EUR 2,070 - 2,770
USD 2,470 - 3,290

Provenance
From a West Country collection, 1990s.


240

241
LARGE CHINESE TERRACOTTA ARMOURED GUARDIAN
Tang Dynasty, 618-907 AD

A substantial ceramic guardian or warrior figure modelled standing, trampling an animal lying on a polygonal base; wearing military armour and holding his arms bent at the elbows, hands in fists, with fierce facial expression and robust stance; remains of orange, black, green and other painted pigmentation. 5.1 kg, 55.5cm (22"). Finely modelled.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From a West Country collection, 1990s; formerly with a Hong Kong gallery.

Literature
See Prodan, M., The Art of the Tang Potter, London, 1960, fig. 29 and 40, for comparable elements; see The Metropolitan Museum, accession number 10.221.7, for a similar figure.


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242
LARGE CHINESE TERRACOTTA ATTENDANT
Han Dynasty, 206 BC-220 AD

A substantial ceramic attendant figure modelled standing with hands held within voluminous sleeves at waist, dressed in floor-length robes, footwear emerging beneath, the face with diminutive eyes and mouth, dressed centrally-parted hair; traces of painted pigmentation remaining. 6 kg, 67cm (26½").
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From a West Country collection, 1990s.

Literature
See Caroselli, S.L. edn., The Quest For Eternity Chinese Ceramic Sculptures From The People's Republic Of China, London, 1987, cat. no.19, for similar example; see The Metropolitan Museum, accession number 2000.662.1a, b, for a comparable example.


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246

243
LARGE CHINESE ARMOURED TERRACOTTA SOLDIER PAIR
Song Dynasty, 960-1127 AD or later

A pair of provincial terracotta *lokapala*, guardians of tradition, standing with their hands held together; dressed like elite Song infantry, with long coat of lamellar armour, round helmet fitted with wings, leather padded coat with shoulder protections and scale reinforcement on the breast, sleeved tunic and thick pointed boots; traces of colour still visible. 13.7 kg total, 77cm each (30¼"). Finely modelled. [2]
£500 - 700 EUR 580 - 810 USD 690 - 960

Provenance
From a West Country collection, 1990s; formerly with a Hong Kong gallery.

Literature
See Peers, C.J., Imperial Chinese Armies (2), 590-1260 AD, Oxford, 2002, for representations of warriors and discussion; a similar guardian warrior is visible on the Northern Song Imperial Tombs, Gongyi, Henan Province, tomb of the Emperor Zhenzong.

Footnotes
By the time of Song Dynasty, the synthesis of local and Central Asian traditions produced a style of armour destined to remain unchanged for centuries in China. The best infantry wore armour, sometimes paper scale armour, invented during the Tang Dynasty. Song soldiers were also distinguished by their long hair and leather boots. The represented warrior was probably copied by a member of the Imperial Guard Shiwei majun bujun or Palace Corps Dianqian mabu jun.

244
CHINESE GREEN-GLAZED OFFERING BEARER PAIR
Ming Dynasty, 1368-1644 AD

A substantial pair of two-part ceramic standing offering figures, each with separate head, one holding a presentation plate and the other holding a monkey; both figures glazed in shades of mustard and olive green with painted facial details. 9.9 kg total, 61cm each (24"). Fine condition, repaired. [2]
£400 - 600 EUR 460 - 690 USD 550 - 820

Provenance
From a West Country collection, 1990s; formerly with a Hong Kong gallery.

245
CHINESE SEATED TEMPLE STATUE
Late Ming Dynasty, 1368-1644 AD

A substantial hollow-formed ceramic statue formed as a seated figure holding an oval disk against the torso, resting one hand on a knee, and wearing a floor-length layered robe and ribbed headdress; face with thin eyes, raised brows, pursed lips and ears with elongated robes; blue, red, yellow and green painted pigment survives. 64.2 kg total, 74cm (29"). Fair condition, repaired. [No Reserve]
£800 - 1,000 EUR 920 - 1,150 USD 1,100 - 1,370

Provenance
From the important collection of Chinese art formed in Japan.

Literature
See Lili, F., Chinese Ceramics, Cambridge, 2010, for discussion.

246
CHINESE KOWTOWING FEMALE FIGURE
Tang Dynasty, 618-907 AD or later

A ceramic figure modelled as a court official in headdress and robes adopting the prostrate '*kowtow*' posture of respect; painted pigment to headdress and face and possibly later painted floral motifs and pseudo(?) characters around the body. 1.60 kg, 31cm (12¼"). Fine condition. [No Reserve]
£400 - 600 EUR 460 - 690 USD 550 - 820

Provenance
From a West Country collection, 1990s; formerly with a Hong Kong gallery.

Timeline Auctions Est.1858
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247
CHINESE ZODIAC GROUP
Ming Dynasty, 1368-1644 AD

A group of ten ceramic figures, each modelled in the round wearing a priest's or dignitary's headdress and long robes, presenting a zodiacal animal and standing on an integral base; extensive remains of painted pigmentation. 2.3 kg total, 17cm each (6¾"). Fine condition. [10]

£1,500 - 2,000
EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
Property of a London gentleman; formerly with the Mahboubian Gallery, London, UK; acquired before 1972.

Literature
See Prodan, M., The Art of the Tang Potter, London, 1960, pp.96-97, for a figure with comparable stance, headdress and style of robes.



248

248
CHINESE TILE WITH HAND PRINT SIGNATURE
Song Dynasty, 960-1127 AD

A terracotta tile with a facing high-relief figure of a female in floor-length robe with sash to the shoulders, holding a fan in both hands, within a florid border; the reverse of the tile with two full palm imprints of the potter side by side, so signed by the artist. 4.6 kg, 29cm (11½"). Fine condition.

£500 - 700
EUR 580 - 810
USD 690 - 960

Provenance
From a West Country, UK, collection; formerly in a Hong Kong collection formed 1970-1990s.

Footnotes
Sometimes potters and especially tile-makers of the Song period 'signed' their work by impressing a hand flat into the reverse. A whole tomb decorated with figural representation modified in this way was unearthed in Shanxi Province and reported in the western press(e.g. Archaeology - publication of the Archaeological Institute of America) in 2018 when it was revealed during renovations to a modern house built over the tomb.



248 *reverse*



249



249 *reverse*



250



251



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249
CHINESE TERRACOTTA TILE WITH MAKER'S HAND PRINT
Song Dynasty, 960-1127 AD

A rectangular terracotta tile depicting an advancing lion and rider within a florid frame; the reverse with the full palm imprint of the potter, forming a personal mark equivalent to a manuscript signature. 5.3 kg, 29 x 29cm (11½ x 11½"). Fine condition. Rare.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From a West Country, UK, collection; formerly in a Hong Kong collection formed 1970-1990s.

Footnotes
Sometimes potters and especially tile-makers of the Song period 'signed' their work by impressing one hand flat into the reverse. A whole tomb decorated with figural representation modified in this way was unearthed in Shanxi Province and reported in the western press (e.g. Archaeology - publication of the Archaeological Institute of America) in 2018, when it was revealed during renovations to a modern house built over the tomb.

250
CHINESE SICHUAN BLACK WARE AMPHORA
Han Dynasty, 206 BC-220 AD

A ceramic burnished black ware jar with scooped and carinated profile to the neck, two broad strap handles with roundel detailing, hatched panels to the neck, spiral 'eye' panels to the lower body, incised scrolls to the underside. 1.6 kg, 24cm wide (9½"). Fine condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From a Cambridgeshire collection; previously in the collection of Roger Moss (OBE) in Hong Kong during the period 1980-2003; accompanied by a copy of a previous catalogue description.

Literature
Cf. similar jar in the British Museum illustrated in S. J. Vainker, Chinese Pottery and Porcelain, New York, 1991, p. 43, fig.30.

Footnotes
This type of jar is sometimes known as Lifan, named from the area of Sichuan province in which they were produced.

251
LARGE CHINESE COCOON JAR
Han Dynasty, 206 BC-220 AD

A broad ceramic greyware vessel with an ovoid body, collared neck, broad chamfered rim and flared foot, the body decorated with pairs of incised parallel lines. 3.1 kg, 36cm wide (14¼"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the collection of the late C. Roger Moss OBE (1936-2020); former president of the Oriental Ceramics Society; acquired whilst resident in Hong Kong, 1980-2003.

252
CHINESE BLUE CHRYSANTHEMUM EXPORT WARE PLATTER
Kangxi Period, late 17th century AD

A blue and white glazed ceramic lotus platter with central dense chrysanthemum and tendril pattern, radiating panels with blossoming trees; the outer rim with three foliate branches and the base with a leaf within a concentric circle; collection sticker to base. 1.67 kg, 39cm (15¼"). Fine condition.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Property of a North London gentleman; From the 'Blue Chrysanthemum Wreck'; lost in the South China sea, late 17th century AD, recovered 2014.

Footnotes
Analysis of survey material and cargo samples from the wreck site together indicate that the ship was engaged in exporting very high-quality Chinese porcelain made in the 1660s, probably on behalf of the Dutch East India Company (VOC).

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

253
CHINESE BI DISK
Western Han Dynasty, 206 BC-8 AD

A carved calcified jade or ceramic bi funerary disc, to one face a dense pattern of raised bumps neatly arranged in an hexagonal grid pattern between plain inner and outer borders. 166 grams, 11.8cm (4½"). Fine condition, some discolouration.

£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Ex private collection of Mr Masaru Kawachi; acquired in 1971 from Mr Ishiguru, Tokyo, Japan; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10724-175405.


253

254
LARGE SOUTH EAST ASIAN GILT BUDDHA STATUE HAND
17th-18th century AD

A larger than life-size bronze and gilt statue left hand of Buddha, with long, slender fingers held together and palm facing outwards, each finger bearing a ring with double quatrefoil form, possibly floral, bezel to the third joints; the thumb, held in line with the fingers and lacking the tip, bearing a similar ring on the second joint; mounted on a custom-made dark wood display stand. 3 kg total, 36.5cm including stand (14½"). Fine condition.

£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
Property of a Cheshire, UK, gentleman; acquired from Friday Harbor, San Juan County, Washington, USA; formerly the property of the former owners' grandfather, who was a film producer in the 1920s and brought it back from Asia whilst filming on location.

Literature
Cf. Van Beek and Tettoni, The Arts of Thailand, Hong Kong, 1986, p.150, for an illustration depicting Buddha figure with similar shape to hands and long fingers.


254

255
CHINESE EMPEROR WENZONG GILT FIGURE OF BUDDHA
Tang Dynasty, 829 AD

A gilt-bronze figure, influenced by the Gandharan style, of Buddha sitting on raised rectangular podium resting on a four-legged base, with separate flaming aureole; legs with engraved images of the donors; reverse of aureole with incised inscription, translating approximately as: a 'dedication by Zhang Hai requesting that his family remain safe' and 'offering Buddha forever', dated to '829 AD during the reign of Emperor Wenzong of Tang'. 293 grams, 13.5cm (5¼"). Fine condition.

£4,000 - 6,000 EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Acquired for the 'Buckingham Collection' by the late Nik Douglas (1944-2012), renowned author, curator and Asian art expert; the collection formed from the early 1960s to early 1970s; displayed at the major exhibition 'The Buddha Image: Out of Uddiyana', Tibet House, 22 West 15th Street, New York, 16 September-20 October 2010, extended to 16 November and again to 7 January 2011; where the collection of one hundred pieces was publicly valued at US$ 15M; this piece was scheduled to be included in an exhibition titled 'On the Silk Route; Birth of The Buddha', to be held in London from November 2012, but sadly his death prevented this; accompanied by copies of several press releases and articles for the exhibition, including Artnet News, This Week in New York, Huffpost, Buddhist Art News, and copies of the relevant London and Tibet House exhibition catalogue pages, which dates the piece on artistic grounds to the Early Wei period, circa 5th century AD, and a transcription of the Chinese characters inscribed on the piece; recent translation of the previously undeciphered inscription suggests a later date of 829 AD, a discrepancy which likely arose due to stylistic similarities between those dates; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10613-169029.

Published
Exhibited: Out of Uddiyana. An exhibition at Tibet House New York, From the Buckingham collections, exhibit TB010, p.161; accompanied by copies of the relevant exhibition catalogue pages.

Footnotes
Gandhara was a principal gateway through which Buddhism spread to China, with the connection to Gandharan Buddhist statuary and sculpture evident in the style of this piece.


255



256

256
CHINESE SHAKYAMUNI BUDDHA IN MEDITATION
Eastern Wei, 534-550 AD

A bronze statuette, likely after the Gandharan or Uddiyana style, of Shakyamuni Buddha sitting in meditation on throne with guardian lions, prominent *ushnisha* and loose robe, mounting peg to the reverse for an aureole. 535 grams, 12.5cm (5"). Fair condition.
£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
Acquired for the 'Buckingham Collection' by the late Nik Douglas (1944-2012), renowned author, curator and Asian art expert; the collection formed from the early 1960s to early 1970s; displayed at the major exhibition 'The Buddha Image: Out of Uddiyana', Tibet House, 22 West 15th Street, New York, 16 September-20 October 2010, extended to 16 November and again to 7 January 2011; where the collection of one hundred pieces was publicly valued at US$ 15M; this piece was scheduled to be included in an exhibition titled 'On the Silk Route; Birth of The Buddha', to be held in London from November 2012, but sadly his death prevented this; accompanied by copies of several press releases and articles for the exhibition, including Artnet News, This Week in New York, Huffpost, Buddhist Art News, and copies of the relevant London and Tibet House exhibition catalogue pages.

Literature
See Dr. Naiki, S., Similarities and Differences in Gandharan Sculptures Among Regions, Thursday 22nd to Friday 23rd March 2018, The Geography of Gandharan Art: 2nd Workshop of the Gandhara Connections Project, Classical Art Research Centre, University of Oxford.

Published
Exhibited: Out of Uddiyana. An exhibition at Tibet House New York, From the Buckingham collections, exhibit TB004, p.56 & 159; accompanied by copies of the relevant exhibition catalogue pages.

Footnotes
Gandhara was a principal gateway through which Buddhism spread to China. Academic research conducted after the death of Nik Douglas (above) explains that Gandharan sculpture has been found in neighbouring regions, such as in Uddiyana. Sculpture from the Gandharan and Uddiyana regions has similar characteristics and as a result has often remained undifferentiated. As a result of this recent research however, it is becoming more feasible to identify distinctions between the sculpture of these different regions.



257

257
SOUTH EAST ASIAN SEATED BUDDHA FIGURE
17th-18th century AD

A bronze figure of Buddha in 13th century style, on a disc base with lotus-petal rim; Buddha seated on a low block, his legs spread and his hands raised, wearing a tight-fitting ankle-length garment. 2.1 kg, 24cm (9½"). Fine condition. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Acquired for the 'Buckingham Collection' by the late Nik Douglas (1944-2012), renowned author, curator and Asian art expert; the collection formed from the early 1960s to early 1970s.



258

258
CAMBODIAN TEMPLE STATUE EARRING PAIR
13th-15th century AD

A matched pair of elaborate bronze earrings for attachment to a statue, each with piriform body with bands of loop and pellet detailing, four leaf-shaped panels to the upper edge, hoop within. 140 grams total, 66mm each (2½"). Fine condition, one repaired. [2]
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.

Literature
See The Metropolitan Museum of Art, accession number 1991.391.4, for similar; see The Victoria and Albert Museum, accession number IM.182-1929, for a stone statue of this period carved wearing similar (stone) earrings.

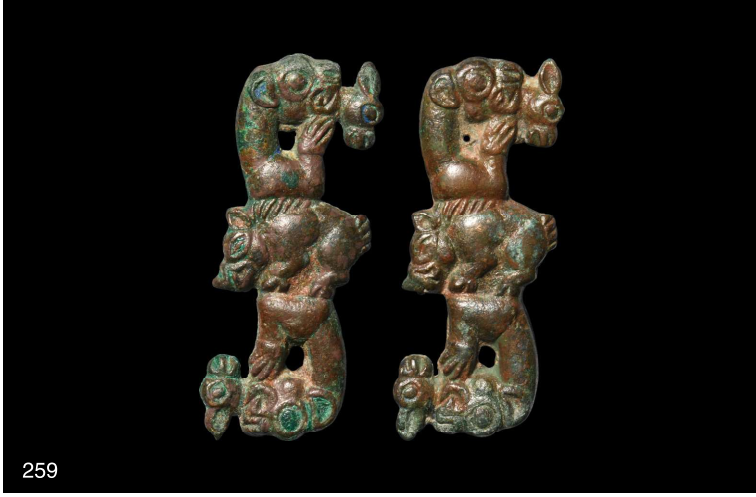
Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

259
CHINESE ORDOS PLAQUES WITH FEASTING TIGER AND BOAR
5th century BC

A group of two bronze S-shaped plaques or mounts, each formed as a central wild boar flanked by the upper bodies of two stylised tigers facing in opposite directions, each feasting on a small animal; detailing to bodies, manes, heads and faces; suspension loop to the reverse. 19.5 grams total, 42mm each (1½"). Very fine condition. [2]
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Property of an English gentleman; previously in a private UK collection before 1990s.

Literature
See Bunker, E.C., Ancient Bronzes of the Eastern Eurasian Steppes, New York 1997, no.175, p.227, for similar; see Bunker, E.C. et al., Nomadic Art of the Eastern Eurasian Steppes. The Eugene V. Thaw and Other New York Collections, New York, 2002, no.149, p.166, for similar; see Wagner, M., and Butz, H., Nomadenkunst, Ordosbronzen der Ostasiatischen Kunstsammlung, Museum für Asiatische Kunst, Staatliche Museen, Berlin, 2007, for similar.


259

260
CHINESE ORDOS GARMENT ANIMAL ORNAMENT GROUP
5th-4th century BC

A group of bronze S-shaped garment ornaments, each formed as a double-headed beast with snake-like body and tigers' paws and heads; detailing to the bodies, ears and faces; two rectangular loops to the reverses for suspension. 34.9 grams total, 47-48mm (2"). Fine condition. [4, No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of an English gentleman; previously in a private UK collection before 1990s.

Literature
See Bunker, E.C., Ancient Bronzes of the Eastern Eurasian Steppes, New York 1997, no.176A, p. 228; see Jean Paul Barbier, J.P., Art des Steppes. Ornements et pièces de mobilier funéraire scytho-sibérien dans les collections du Musée Barbier-Mueller, Geneva, 1996, no.23, p.44, for similar; see Wagner, M., and Butz, H., Nomadenkunst, Ordosbronzen der Ostasiatischen Kunstsammlung, Museum für Asiatische Kunst, Staatliche Museen, Berlin, 2007, p.51, no.41, for similar.


260

261
CHINESE ORDOS RECTANGULAR ZOOMORPHIC PLAQUE GROUP
5th-2nd century BC

A group of rectangular openwork bronze plaques or mounts, each with four kneeling regardant stylised beasts, with circular eyes and detailing to the bodies and paws; reverses of two plaques with rectangular mounting 'straps'. 37.7 grams total, 46-51mm (1¾ - 2"). Fine condition. [4]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of an English gentleman; previously in a private UK collection before 1990s.

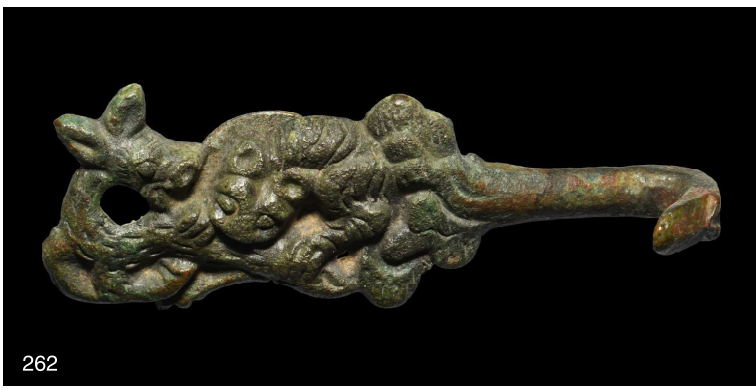
Literature
See Bunker, E.C. ed., Nomadic Art of the Eastern Eurasian Steppes. The Eugene V. Thaw and Other New York Collections, New York 2002, p. 161, no. 139, for a similar example; see Barbier, J.P., Art des Steppes. Ornements et pièces de mobilier funéraire scytho-sibérien dans les collection du Musée Barbier-Mueller, pp.46-47, nos. 31-33, for three additional examples dating between the 4th-2nd century BC.


261

262
CHINESE ORDOS HOOK WITH ANIMALS
3rd century BC

A bronze hook in the form of a tiger attacking a doe, an animal-headed hook to the right; an attachment lug with decorated discoid head to the reverse. 10.5 grams, 59mm (2¼"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of an English gentleman; previously in a private UK collection before 1990s.


262



263

263
CHINESE MOTHER AND CHILD STATUE
Qing Dynasty, dated 1850 AD

A carved stone statue of a courtly mother and infant; the lady wearing carefully draped robes in several layers, an elaborate tiara with miniature seated Buddha figure to the frontal panel, her right hand supporting the infant seated on her knee and her left hand holding the folds of her robe; carved inscription to one side 'Daoguang (道光) 30 year (三十年) [.]' referring to the name of the Emperor and his regnal year (i.e. 1850 AD, his 30th year as emperor). 168 kg, 102cm (40"). Fair condition; repaired; toes absent.

£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From the KC collection of Buddhist Art, formed before 1990.

Footnotes
The final character of the inscription is no longer legible with certainty.



264

264
CHINESE FEMALE STATUE WITH OFFERING DISH
Ming Dynasty, 1368-1644 AD

A carved stone figure of a courtly lady wearing a floor-length robe and shorter over-garment with bell-sleeves covering the hands; the arms bent holding a small bowl to the chest; sockets to the shoulders and recess to the centre of the back; rectangular base. 53.2 kg, 74cm (29"). Fine condition.

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From the KC collection of Buddhist art, formed before 1990.



265

265
CHINESE MARBLE TRIAD GROUP
Sui Dynasty, 581-618 AD

A carved marble statue presenting Buddha seated on a rectangular plinth flanked by two standing attendants, with aureole behind; Buddha wearing voluminous robes and sitting with legs crossed, hands held in lap, elongated earlobes, *ushnisha* and serene facial expression; attendants adopting different *mudras*, also with aureoles behind their heads; large aureole decorated with scrolls; Buddha figures within nichés and stylised lotus petals(?); front face of plinth carved with five rows of Chinese characters. 9.6 kg, 36cm (14¼"). Fine condition. [No Reserve]

£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From a West Country collection, 1990s; formerly with a Hong Kong gallery.

Timeline Auctions Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

266
CHINESE KOHL POT
Ming Dynasty, 1368-1644 AD or earlier

A carved mottled green stone kohl pot with cuboidal body, chamfered corners and six raised circular mouths to the upper face of the vessel. 292 grams, 91mm (3½"). Very fine condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.

267
CHINESE ROCK CRYSTAL VESSEL
Warring States Period, 475-221 BC or later

A shallow rock crystal dish, ellipsoid in plan with basal ring, lateral flange handles. 54 grams, 80mm (3"). Fine condition, cracked.
£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10657-174287.

Literature
See Chow, R. Sparkling Splendours: The Art of Ancient Chinese Carvings on Rock Crystal and Agate, the Taoshi Zhai Collection, Hong Kong: The Art Museum, the Chinese University of Hong Kong, 2000, no.220, p.209, for similar.

268
CHINESE BELT FITTING GROUP
Han Dynasty, 206 BC-220 AD and later

A carved stone duck or goose-shaped attachment with long scooped beak and attachment lug to the reverse, with label with handwritten note stating 'Han Chinese 4.33 NTEF/FN'; a later carved stone ring with facetted body. 42.6 grams total, 50-64mm (2 - 2½"). Fine condition. [2]
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.

269
LARGE CHINESE FIGURES OF DIGNITARIES
Ming Dynasty, 1368-1644 AD

A pair of substantial wooden statues of dignitaries, one shown seated with arms raised and hands clasped holding a tablet (now missing); the second figure seated with hands resting on the hips; both dressed in layered official's robes, long sleeved mantle, the long undergarment of the first dignitary secured with long sashes, the long robe of the second dignitary girdled; the faces with strong features but serene expression, typical long moustache and side hair, the eyes lowered in a solemn gaze below arched eyebrows, flanked by pendulous ears and hair pulled up and held under a beaded official's panelled *fu dou* hat; heavily booted feet; extensive remains of painted pigmentation. 27.3 kg total, 76cm each (30"). Fair condition. [2]
£1,200 - 1,700 EUR 1,380 - 1,960
USD 1,640 - 2,330

Provenance
From the collection of an American lady living in London; acquired from Brian Page Antiques, Brighton, UK; accompanied by a copy of the purchase invoice dated 30 November 1999.

Literature
See Dusenbury, M.M., Flowers, dragons and pine trees, Asian textiles in the Spencer Museum of Art, Manchester, 2004, pp.100ff, for the costumes.

Footnotes
In comparison to Tang Dynasty dress, that of the Ming Dynasty was very different. The upper part gradually became longer, while the lower part became shorter. In addition, the round collar became popular. The long court dress was chao-fu like with a fitted bodice, fastening on the right side, and flared skirt. They are attested in great numbers in tombs of members of the Ming Imperial family and government officers.


266


267


268


269



India & Region

Lots 270 - 277

Also see lots 1407 - 1455

270
PYU GOLD RING WITH SEATED FIGURE
9th century AD

A gold finger ring with elliptical plaque, border of incuse pellets with scroll to each end and scooped baseline, profile seated figure with one hand raised holding an offering and flanking vegetation. 9.43 grams, 24.51mm overall, 21.14mm internal diameter (approximate size British Q, USA 8, Europe 17.49, Japan 16) (1"). Very fine condition. A large wearable size.

£2,500 - 3,500 EUR 2,880 - 4,030
USD 3,430 - 4,800

Provenance
From an important North West London collection; previously in the collection of Sue Ollemans, London, UK; accompanied by an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174395/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10673-174395.


270

271
MOGHUL SILVER STAMP SEAL WITH ANIMALS
17th-18th century AD

A silver stamp seal with waisted knop handle with rosette embossed to the top, upper face with three elliptical panels presenting a zebu, lion and camel; an elephant standing right to the base. 88 grams, 37mm (1½"). Fine condition.

£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a Middlesex gentleman; acquired on the London art market before 2000.


271

272
INDUS VALLEY VESSEL WITH GEOMETRIC DESIGN
2nd millennium BC

A ceramic jar with convex base and everted rim; three bands of painted geometric decoration to the outer face with separating borders. 810 grams, 17cm (6¾"). Fine condition, some usage wear.

£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a London gentleman; formerly with the Mahboubian Gallery, London, UK; acquired before 1972.


272

273
INDIAN SIKH SCHOOL PAINTING OF A SEATED NOBLEMAN
19th century AD

An Indian polychrome painting with a man, possibly Maharaja Ranjit Singh, seated left in a jewelled European chair, right left crossed over left, wearing a sword and holding a flower, a bowl of fruit at his feet; framed by a dark blue border with delicate white flowers within a larger beige border with gold flecks. 30 grams, 40 x 26.5cm (15¾ x 10½"). Fine condition.

£250 - 350 EUR 290 - 400
USD 340 - 480

Provenance
From the private family collection of a West London gentleman; previously in the personal collection of Harmadar Singh Thind; thence by descent.


273


274


276


275


277

274
INDIAN SIKH SCHOOL PAINTING OF GURU NANAK AND MAN ON LION SKIN
19th century AD

An Indian polychrome painting with a group of three men, depicting Guru Nanak accompanied by his two constant companions, his faithful minstrel and rabab player Mardana, standing over an ascetic laying on a tiger skin on a river bank; a dark blue border with delicate pink flowers within a larger maroon border with gold flecks. 65 grams, 34.5 x 26cm (13½ x 10¼"). Fine condition.

£250 - 350 EUR 290 - 400
USD 340 - 480

Provenance
From the private family collection of a West London gentleman; previously in the personal collection of Harmadar Singh Thind; thence by descent.

275
INDIAN SIKH SCHOOL PAINTING OF GURU NANAK IN DIALOGUE WITH YOGIS
19th century AD

An Indian polychrome painting with a group of three men, depicting Guru Nanak accompanied by his two constant companions, his faithful minstrel and rabab player Mardana, in dialogue with a group of seven yogis; the group seated on a green field surrounded by flowing water, a line of trees on the background giving the impression of distance, a pair of resting monkeys to the foreground and two walking monkeys to the treeline; a dark blue border with delicate white flowers within a larger maroon border with gold flecks; pencilled note to the reverse. 60 grams, 35.5 x 26cm (14 x 10¼"). Fine condition.

£250 - 350 EUR 290 - 400
USD 340 - 480

Provenance
From the private family collection of a West London gentleman; previously in the personal collection of Harmadar Singh Thind; thence by descent.

276
INDIAN SIKH SCHOOL PAINTING OF GURU NANAK AND DISCIPLES
19th century AD

An Indian polychrome painting with a group of three men, depicting Guru Nanak seated beneath a tree along a river bank, accompanied by his two constant companions, his faithful minstrel and rabab player Mardana, beside two disciples; framed by a dark blue border with delicate pink flowers within a larger maroon border with gold flecks. 65 grams, 38 x 26cm (15 x 10¼"). Fine condition.

£250 - 350 EUR 290 - 400
USD 340 - 480

Provenance
From the private family collection of a West London gentleman; previously in the personal collection of Harmadar Singh Thind; thence by descent.

277
INDIAN SIKH SCHOOL PAINTING WITH GURU NANAK
19th century AD

An Indian polychrome painting depicting Guru Nanak in discussion with two men in palace courtyard, the guru dressed in simple chola and accompanied by his two constant companions, his faithful minstrel and rabab player Mardana; the temple courtyard paved with ochre-coloured tiles, each with a painted pink lotus flower, the palace gardens visible on the background behind the high wall; dark blue border with pink flowers and golden leaves, a wider red border with gold flecks surrounding. 75 grams, 38 x 26cm (15 x 10¼"). Fine condition.

£250 - 350 EUR 290 - 400
USD 340 - 480

Provenance
From the private family collection of a West London gentleman; previously in the personal collection of Harmadar Singh Thind; thence by descent.

Timeline Auctions Est.1858

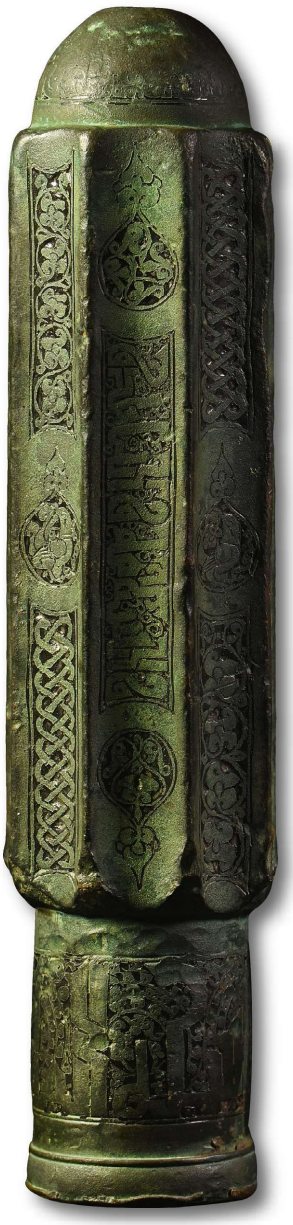
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



Islamic

Lots
278 - 289

Also see lots 1456 - 1508



278

278
ISLAMIC INLAID MACE HEAD WITH QUR'ANIC VERSES
12th century AD

A bronze fluted mace head with eight flanges and collared socket, four flanges engraved with Kufic inscriptions, alternating with four flanges engraved with a bird encircled by a floral sprig and flanked by guilloche and foliate motifs, the domed finial with similar shallow ornamentation, the socket with Qur'anic inscriptions and floriate motifs. 815 grams, 19cm (8½"). Very fine condition.

£6,000 - 8,000
EUR 6,910 - 9,220
USD 8,220 - 10,960

Provenance
Property of a London collector; from her family's private collection; formerly with a London gallery; acquired in the 1990s; accompanied by an archaeological expertise by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10303-168917.

Literature
See Nicolle, D., The military technology of classical Islam, volumes I-III, Edinburgh, 1981; see Nicolle, D., Armies of the Caliphates 862-1098, London, 1998; see Nicolle, D., Arms and Armour of the Crusading Era, 1050-1350, vol. II, London, 1999; see Bashir, M., The Art of the Muslim Knight, The Furusiyya Art Foundation collection, Milan, 2008; for a comparable specimen see a miniature or symbolic bronze mace head from Iran, 12th-13th century AD, at the Museum of Islamic Art of Cairo (Nicolle, 1999, fig.665, inv.15207), and various examples from the Sāmānid and Saljūk period dated between 10th-12th century, (one in the archaeological Museum of Teheran, 12th century, from Nishāpūr, see Nicolle, 1999, p.263 n.666; the others in the Furusiyya Art Foundation Collection, see Bashir, 2008, pp.246ff, nn.231-234).

Footnotes
Mace heads such as this one may have been the laṭṭ described in the written sources (Nicolle, 1998, p.46). A mace head of this type with embryonic flanges could be among those Niẓām Al Mulk described as in use by Turkish slave warriors at the Sāmānid Court, and excavated at Nishāpūr. Later winged or flanged maces could have evolved from this relatively simple polygonal type. Although this specimen is in bronze, many such weapons were likely produced in iron.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

279
NASRID PERIOD SILVER INLAID VESSEL
Mid 13th-14th century AD

A bronze ewer of piriform shape with flat base, the ribbed upper body tapering towards the spouted mouth, a band of inlaid geometric motifs and running animals to the shoulder; the lower body divided in eight bands ornamented by geometric framed patterns; the two parts are separated by a knurled edge protruding outside with two perforated lugs for the attachment of the handle. 310 grams, 14cm (5½"). Fine condition.

£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Property of a London gentleman; previously acquired on the UK art market in the 1990s; formerly in a 1980s collection.

Literature
See Ortuño, M.O., 'Traded, then Venerated: The Fictitious Sacred Histories of Two Nasrid Vases' in Peregrinations: Journal of Medieval Art and Architecture, volume 6, issue 4, 2018, pp.161-184, fig.2, for a similar style ewer.

Footnotes
The Nasrid Dynasty, which was founded by Muhammad I al-Ghalib of Arjona (1232-73 AD), ruled Granada and the territory of al-Andalus in Western Spain for over two hundred years and oversaw a splendid artistic patronage, visible also in the everyday objects. Examples of interlacing geometric motifs featured constantly in all decorative media in the Nasrid period. The bronze was first engraved, then covered with inlay and in some specimens, fire gilt.


279

280
ISLAMIC DECORATED FLASK
12th century AD

A bronze vessel with drum-shaped body ornamented with deep vertical ribbing, collar to the shoulder, flared neck; low-relief geometric and other ornament. 841 grams, 16cm (6¼"). Fine condition.

£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Property of a London gentleman; formerly with the Mahboubian Gallery, London, UK; acquired before 1972.

Literature
Cf. von Gladiss, A., Glanz und Substanz. Metallarbeitung in der Sammlung des Museums für Islamische Kunst, Berlin, 2012, item 20, for type.


280

281
ISLAMIC BOWL FRAGMENT WITH QUR'ANIC VERSES
13th-14th century AD

A substantial fragment of a large shallow bronze bowl with perpendicular rim, concentric rings of low-relief ornament comprising an outer ring with radiating repeated panel motif; band of hatched foliage with reserved Kufic script; band of hatched foliage with reserved annulets and running animals; band of scrolled foliage; band of Kufic script reserved on a hatched field. 495 grams, 30.5cm (12"). Fair condition.

£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a London collector; from her family's private collection; formerly with a London gallery; acquired in the 1990s.

Literature
Cf. von Gladiss, A., Glanz und Substanz. Metallarbeitung in der Sammlung des Museums für Islamische Kunst, Berlin, 2012, item 1, for similar decorative scheme.

Footnotes
These beautiful engraved dishes and their detailed ornamentation were known from Damascus to Baghdad. A beautiful bowl in the Berlin Museum shows the same kind of decorative interlace with animals and horsemen.


281



282

282
ARABIC WEIGHT WITH INSCRIPTION
17th-18th century AD

A bronze discoid weight with raised rim to both faces; one face with Arabic inscription, the other with concentric circles. 74 grams, 40mm (1½"). Fine condition.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From an important collection, London, UK, 1970-1999; thence by descent.



283

283
GHAZNAVID DECORATED SLIPPER OIL LAMP
12th century AD

A bronze oil lamp with open top and square-section nozzle, loop to the rear with tongue-shaped thumbpad, the thumbpad with punched ring-and-dot detailing and balustered neck; both of the sidewalls with incised rosette and interlaced quatrefoil motifs, separated by a band of scrolls. 124 grams, 15.2cm (6"). Fine condition.
£150 - 200 EUR 170 - 230
USD 210 - 270

Provenance
Property of a London gentleman; previously acquired on the UK art market in the 1990s; formerly in a 1980s collection.

284
OTTOMAN SILVER PECTORAL PENDANT
18th century AD

A silver repoussé pendant with ribbed suspension loops and discoid terminals mimicking shoulder straps; raised central panel presenting a central cavalry soldier wearing a military cap flanked by stylised horses. 90 grams, 17.2cm (6¾"). Fine condition, repaired.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Property of a London gentleman; formerly with the Mahboubian Gallery, London, UK; acquired before 1972.

Literature
See Nicolle, D., Armies of the Ottoman Empire, 1774-1895, London, 1998, for a representation of the uniform visible on the plaque, pl.F.

Footnotes
The plaque offered here presents an interesting representation of an 18th century Ottoman soldier, with a toke decorated jacket, and a Balkan cap. The image possibly represents a Haydut or Hayduk serving in the Ottoman Balkan armies.



284

285
ISLAMIC SILVER PIN WITH DUCK
8th-12th century AD

A silver pin with tapering round-section stem, cuboidal collar with projecting bosses, and finial formed as standing duck, wings closed, long beak, detailing to wings, large recessed circular eyes. 13.6 grams, 11.5cm (4½"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of a London gentleman; formerly with the Mahboubian Gallery, London, UK; acquired before 1972.

Literature
See The British Museum, museum number 1880.3681.i, for a very similar finial from a bronze kohl stick or anatomical rod.

Timeline Auctions Est.1858

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286
ISLAMIC PAINTED LION STATUETTE
11th-12th century AD

A ceramic stylised standing lion figure with a curled tail and discoid head and mane, humanoid nose, applied circular eyes; painted with geometric patterns. 570 grams, 15cm (6"). Fine condition. [No Reserve]
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From an important London W1, gallery; previously acquired 1970s-1980s.

287
KUSHAN BLUE-GLAZED BOWL
13th century AD

A turquoise-glazed footed bowl with painted black rim and vertical strokes to the outer face, eight painted internal segments with lattice, scrolls and other ornament. 466 grams, 20cm (8"). Fine condition.
£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
Property of a London gentleman; formerly with the Mahboubian Gallery, London, UK; acquired before 1972.

288
ISLAMIC GREEN-GLAZED VESSEL
14th century AD

A green-glazed ceramic footed bowl with incised swag and other ornament to the inner face. 362 grams, 16.2cm (6½"). Fine condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Property of a London gentleman; formerly with the Mahboubian Gallery, London, UK; acquired before 1972.

Literature
Cf. a similar item in the Metropolitan Museum of Art, New York, accession number: 59.60.

289
ISLAMIC CALLIGRAPHIC PENDANT
18th century AD

A carved jade(?) pendant with three lines of calligraphic inscription to one side; pierced for suspension with rivet and metallic suspension loop above; label to reverse reading 'TFRA/FD.' 17.6 grams, 52mm (2"). Fine condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

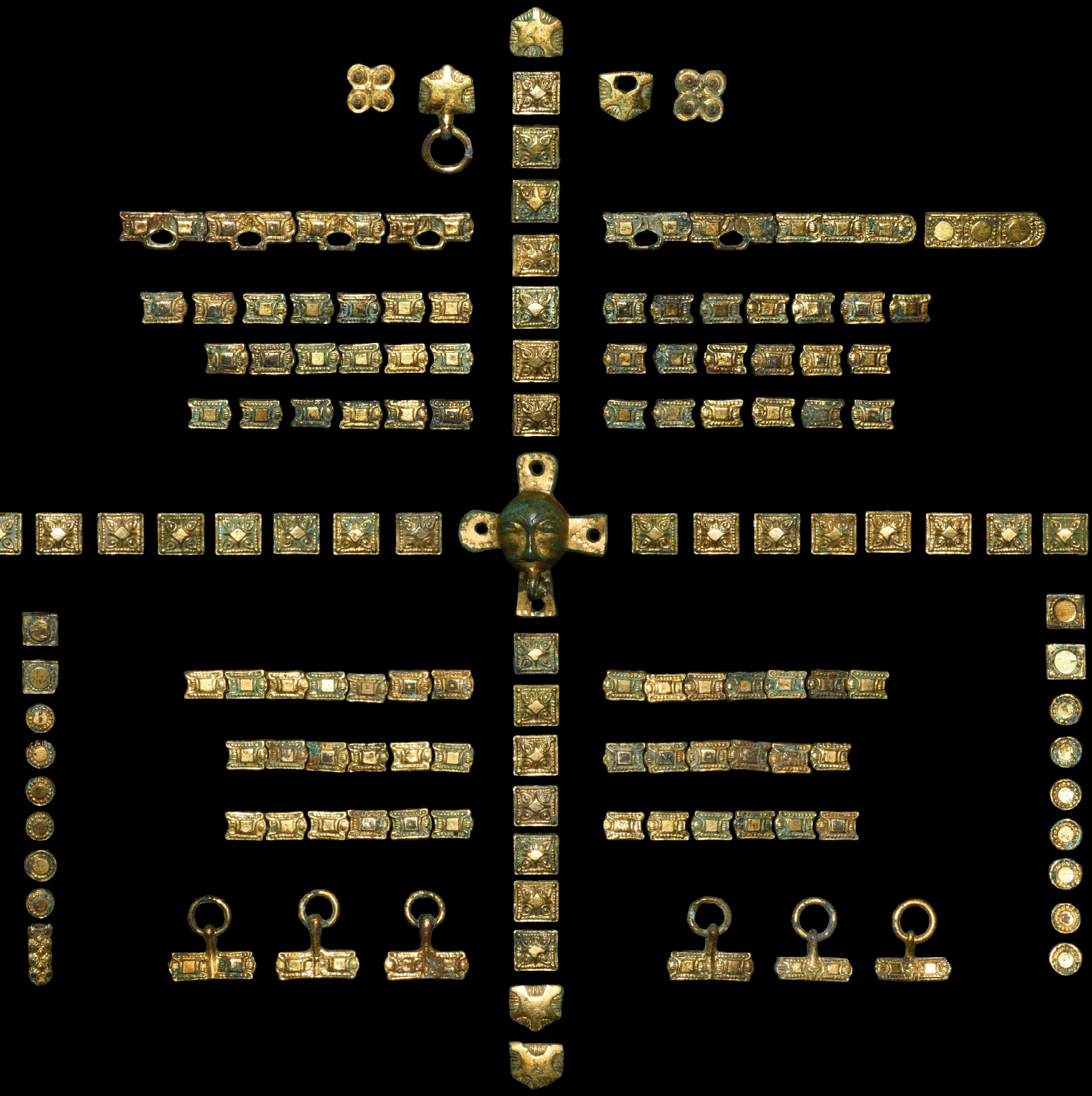
Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.


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289



Arms & Armour

Lots 290 - 330

Also see lots 1509 - 1613



290

290
GREEK TINNED CHALCIDIAN HELMET
5th-4th century BC

A tinned 'silvered' helmet of Chalcidian type, the bowl forged in one piece with strong ridge and horizontal neck protection, cut-outs for ears with flared edges, nose guard flanked by raised thick eyebrows; articulated cheekpieces with six-part hinges and contoured edges, hole for the attachment of a chin-strap; mounted on a custom-made stand. 1.58 kg total, 38cm including stand (15"). Very fine condition, some restoration.

£12,000 - 17,000

EUR 13,830 - 19,590
USD 16,440 - 23,290

Provenance
Ex North London gallery; previously in a London collection in the 2000s; acquired on the London art market, 1990s; accompanied by an archaeological report of military specialist Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10693-175205.

Literature
See Ohly, D., Die Ägineten, Die Ostgiebelgruppe, Munich, 1976; Pflug, H., 'Chalkidische Helme' in: Antike Helme, RGZM Monographien 14, Mainz, 1988, pp.137-150; Chernenko, E.V., The Scythians 700-300 BC, Hong Kong, 1998; Jonovski, I., Trakits (The Thracians), 7th century BC-1st century AD, Sofia, 2010 (in Bulgarian).

Footnotes
The Chalcidian type ancient Greek helmet was essentially a lighter and less restrictive form of the Corinthian helmet. Among the typologies distinguished by Dr Pflug, the fifth type corresponding to the Kunze group VII (Pflug, 1988, p.138), was characterised by the presence of detached cheek-guards. These later models of Chalcidian helmets had hinged cheekpieces that were anatomically formed to fit closely to the face. The cheekpieces tended to curve upward towards the eye, where large circular openings provided a wider field of view than the Corinthian helmets. Such Chalcidian helmets are predominantly found in Scythian grave contexts. These helmets were commonly used in Thrace during the 5th century BC.



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291
HELLENISTIC OR SASSANIAN MACE WITH BULL HEADS
1st century BC-7th century AD

A solid mace or sceptre comprising a square-section iron rod with modelled bronze finials, the top finial formed as three stylised bull heads with swept-back horns forming a small crescent behind the ears, swirls of hair beneath the horns and above the head; the bottom finial formed as a clenched right hand pierced through the knuckles. 1.25 kg, 60cm (23½"). Very fine condition.
£6,000 - 8,000 EUR 6,910 - 9,220
USD 8,220 - 10,960

Provenance
Property of a London collector; from her family's private collection; formerly with a London gallery; acquired in the 1990s; accompanied by an archaeological expertise by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10307-168918.

Literature
See Hackin, J., Recherches Archéologiques à Bagram, Mémoire de la Délégation Archéologique Française en Afghanistan 9, Paris, 1939; see Muscarella, O.W., Bronze and Iron Ancient Near Eastern Artefacts in the Metropolitan Museum of Art, New York, 1988, objects nn.419-420, for close parallels; also comparable with a mace head in the British Museum at inv.no.129396, and a mace head with ram heads in the Ashmolean Museum; see Kubik, A. and Nadeem, A., 'Bronze Mace with three rams' heads from Ashmolean Museum, University of Oxford' in Historia i Świat, issue 4, 2015, pp.157-174.

292
ROMAN FOLDING TRIPOD CAMPAIGN TABLE
Later 3rd century AD

An articulated folding tripod stand with extendable iron trellis legs, forming the support structure for a military camp table or cauldron; the upper end of each leg ornamented with a bronze female bust (Mater Castrorum or Medusa) facing outwards with long hair collected in a high *propoloma*, divided on the forehead and forming two lateral horns on a rectangular-section hollow mount, L-shaped bracket to the rear to support the table-top; the legs of the tripod, decorated on the external side with inlaid gilt foliage and spirals, terminating in feline paws; at the lower end of each leg, a rectangular-section collar, the bronze foot formed as a lion's head with socket above and claw beneath; the scissor-joint of each leg covered with a domed discoid bronze plate with concentric ring detail; a small hook to the sliding mechanism on one leg; offered with a glass top allowing for use as an occasional table. 4.5 kg, 93cm (36½"). Fine condition, some restoration. Excessively rare.
£6,000 - 8,000 EUR 6,910 - 9,220
USD 8,220 - 10,960

Provenance
From an important East Anglian arms and armour collection; acquired from a Dutch private collection in the 1990s; previously in a Swiss family collection since before 1980; accompanied by an archaeological report by military specialist Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10679-175129.

Literature
See Mattusch, C.C., Enduring Bronze: Ancient Art, Modern Views, Los Angeles, 2014, pp.72-73, fig.52a-b, inv. no.96.AC.203, for a similar tripod decorated with horses in the Paul Getty Museum; Wamser, L., Die Welt von Byzanz - Europas Östliches Erbe, München, 2004, fig.355, for a 6th-7th century AD Roman example.

Footnotes
Folding tripod stands are well known in the ancient world, in both Greek and Roman contexts. These folding supports for tables, bracers and cauldrons are known finds from important excavations in the Roman world, like Pompeii. The purpose of such folding stands varied; during the meal they were placed between the triclinary beds with bowls and application plates hung to the hooks at the back of the holders, here shaped like the heads of a Mater Castrorum, an element which points to a campaign use. A tripod with still intact bronze basin is on display at the Firenze Archaeological Museum. Some were used as the supports for campaign tables during military activities, with a circular board inserted onto the pegs to lock the legs into place. Depending on their size, the clear width of the table frame could be changed. Roman folding tripods could also have been used in religious rituals and sacrifices. Burnt offerings and libations were offered to the gods in cauldrons that would have been attached to the hooks behind the heads on the upper section. They were also used for the fire lights in the military camps, or in the temples of the gods. Others were used as the support frames for bronze bowls, either for washing or for ritual purposes. Some such tripods formed the base for travelling altars, again often used by the military whilst on campaign. Their use continued in the Roman world at least until the 7th century AD.

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293
ROMAN GORGON TYPE CAVALRY SPORTS HELMET MASK
3rd century AD

A bronze 'female type' cavalry sports helmet mask of Medusa typology, shaped with the features of the Gorgon, Medusa; voluminous wavy hair intertwined in serpent-like curls and with three buns arranged like horns on the top of the head, the hair with central parting at the front; the eyes, nostrils and mouth delicately pierced; two piercings to the lower rim for attachment of the connecting straps, a slot to the top through which a fastening turning-pin secured the inner mask. 578 grams, 27cm (10½"). Fine condition, restored.

£15,000 - 20,000 EUR 17,280 - 23,040
USD 20,550 - 27,400

Provenance
From an important East Anglian arms and armour collection; acquired from a Dutch private collection in the 1990s; previously in a Swiss family collection since before 1980; accompanied by an academic report by military specialist Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10604-174115.

Literature
Cf. Robinson, R., The Armour of Imperial Rome, New York, 1975, pls.359ff.; Garbsch, J., Römische Paraderustüngen, München, 1979; D'Amato, R., Negin, A., Decorated Roman Armour, London, 2017, figs.225ff.

Footnotes
The distinguishing features of this type were the division of the helmet into two parts on the ear line, and sometimes also the removable central area of the mask covering eyes and mouth. Among the large number of masks to survive, there is a series which has been generically indicated by Robinson as 'female type' but more conveniently classified by A. Negin as Medusa mask helmets. A mask capable of being taken off at any time proves that this type of helmet could be used, not only during parades and other ceremonies, but also in combat. It is in battle that the use of masks depicting Medusa is most probable. It is difficult to imagine in what ceremonies soldiers could wear these helmets while in the heat of battle this image performed both of its functions – to protect the owner and to intimidate the enemy, with the face of the terrible Gorgon believed to be able to transform the humans into stone. Masks of this type are well known from Aquincum (Austria) Madara-Shumen and Kalenik (Bulgaria), Krefeld-gellep and Weißenburg, (Germany). One of the most beautiful specimens, also with horns on the head, is preserved and exposed in the private collection of Plymouth, Providence Academy (Negin-D'Amato, 2017, fig.262).

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294
ROMAN CAVALRY SPORTS HELMET MASK OF WORTHING TYPE
3rd century AD

A bronze face-mask from a three-part sports helmet of Hedderneim or Worthing Type, Type G or H of Robinson classification; T-shaped opening with embossed edges, a band of embossed diagonal lines across the brow representing stylised hair, both cheeks with a radiating roundel and a lozenge-shaped embossed panel to the chin, the lower edge extending to protect the throat; attachment holes for the fastening straps beneath the ears. 212 grams, 20cm (8"). Fine condition, some restoration.

£4,000 - 6,000
EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
From an important East Anglian arms and armour collection; acquired from a Dutch private collection in the 1990s; previously in a Swiss family collection since before 1980; accompanied by an archaeological expertise of military specialist Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10677-175128.

Literature
Cf. Garbsch, J., Römische Paraderüstungen, München, 1978, item 53 (Frankfurt-Heddernheim helmet); Robinson, R., The Armour of Imperial Rome, New York, 1975; Born, H., Junkelmann, M., Römische Kampf-und Turnierrüstungen, Band VI, Sammlung Axel Guttmann, Mainz, 1997; D'Amato R., Negin, A., Decorated Roman Armour, London, 2017.

Footnotes
The face-mask is part of a three-part helmet having a back and face piece with a removable central area for the inner mask covering eyes, nose and mouth. More precisely it belongs to the group of helmets with a face cut-out (with and without mask) whose subtypes are the Pfrondorf, Heddernheim and Worthing types (D'Amato-Negin, 2017, pp.170,174, figs.177). Only the face mask survives here, with its typical T-shaped opening. Although the face-guard is part of a three parts helmet, composed by the bowl, the face-guard and the mask, there is no evidence that this helmet or all of the helmets of this category were always equipped with a small inner face. The embossing of the cheek-pieces with a round spiral shows a symbol clearly connected with the worship of the sun. The solar cult was widely practiced by the soldiers during the 3rd century, especially after the advent of the Severan Dynasty and the infamous kingdom of the Emperor Elagabalus. The symbol on the cheek-guard of our helmet was even adopted by a Late Roman Legion, the Constantini Dafnenses.



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295
ROMAN CAVALRY HELMET CHEEK GUARD
2nd century AD

A left cheek-guard (*buccula*) from a possible pseudo-attic cavalry helmet of Weiler type, with embossed ears and eagle, framed by an edge decorated with X-shaped pattern and shells at the upper and lower corner, multiple hinge system on the upper edge for attachment to the bowl. 90 grams, 17cm (6¾"). Fine condition.

£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10680-174978.

Literature
See D'Amato, R., Negin, A., Decorated Roman Armour, London, 2017, fig.274, helmet cheek piece from Gradistea Muncelului, Romania.

Footnotes
The type of pseudo-Attic helmet was furnished with an attached fronton or diadema, riveted at the sides and not always removable, as it is also attested in the so-called pseudo-Attic type, well exemplified by splendid cavalry specimens from Weiler, The bucculae, clasped at the level of the diadema's volutes, were long and wide at cheek height, often embossed with imperial eagles, winged victories and other divine protective elements.

296
ROMAN GLADIATORIAL DAGGER WITH AGATE UPPER GUARD
1st century AD

A bronze dagger with box pommel and agate upper guard, iron tang, lower guard of oval shape, round quillons and square insertion point, oblong blade with a flare under the guard, possibly a gladiatorial dagger. 82 grams, 23cm (9"). Fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of a London gentleman; acquired on the London art market before 2000.

Literature
See Miks C., Studien zur römischen Schwertbewaffnung in der Kaiserzeit, Leidorf, 2007, n.B340.

Footnotes
This very unusual bronze blade echoes the Celtic dagger quillons, and the short daga of the gladiators in its blade and its box pommel. It is possibly a provincial variant of Celto-Roman origin, used in the gladiatorial games.

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297
ROMAN HORSE HARNESS PHALERA PAIR
2nd-3rd century AD

A pair of bronze discoid horse *phalerae*, or military strap junctions, each with two lateral loops, rivets arranged in cross formation, and central boss with knop finial. 220 grams total, 10.3-12.5cm (4 - 5"). Fine condition. [2]

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From an Essex antiques gallery; formerly in a 1980s private collection.

298 ‡
LURISTAN AXEHEAD WITH HUNTING SCENE
9th-7th century BC

A bronze axehead with narrow crescent-shaped blade, the neck formed as a janiform feline head, a fan of feathers emerging from its open mouth, incised scalloped edge to the back edge of the blade; cylindrical shaft surmounted by a hunting scene comprising a lioness attacking a pig from behind, the lioness holding the pig down with its front paws, open jaws with exposed canines and erect tail; mounted on a custom-made stand. 514 grams total, 18.5cm including stand (7¼"). Very fine condition.

£4,000 - 6,000 EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Property of a gentleman from Jerusalem; previously with Hadji Baba Ancient Art, London, UK, in 2000; accompanied by a copy of Israeli export permit number 43725; accompanied by an archaeological expertise by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10590-174112.

Literature
Cf. Christie's, The Axel Guttmann Collection of Ancient Arms and Armour, part 2, London, 2004, no.34, for a near identical specimen; the Metropolitan Museum of Art, accession no.1988.102.3, for a Luristan axe of the same typology; the Museum of Fine Arts Boston for another axe of the same typology, accession no.30.544-30.637; Khorasani, M.M., Arms and Armour from Iran. The Bronze Age to the End of the Qajar Period, Tübingen, 2006; Khorasani, M.,M., 'Bronze and iron weapons from Luristan' in Antiguo Oriente: Cuadernos del Centro de Estudios de Historia del Antiguo Oriente 7, 2009, for discussion.

Footnotes
The Luristan bronze axes can be divided in the following categories a) bronze shaft hole axes with a long shaft, sometimes decorated with ribbed bands; b) spike-butted axes with a plain blade or with the blade ornamented with figures; c) bronze axes with leaf-shaped protuberances on the butt; d) bronze axes with figures on the blades; e) crescent-shaped axes. This last category, and especially with reference to the lion's mask, has been well analysed by Khorasani, who says 'It is interesting that a lion's head motif appears as a decorative feature on many axe-heads. The lion's open maw forms the base of the axe head, and the blade is attached to this; the lion is a symbol intended to give the weapon the strength of the most powerful beasts of the animal kingdom.' An axe in the National Museum of Teheran has, as our specimen, a base composed of the head of a lion with gaping jaws. The presence of the lion as preferred animal for the axe decorations is also attested in the category c) of axes, as visible in a specimen from Saqqiz, decorated by a statuette of lion standing upon the straight edge of the axe's blade (Khorasani, 2006, p.263, fig.31).



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299 ‡
CANAANITE EPSILON AXEHEAD
3rd-2nd millennium BC

A bronze crescent-shaped axe with bulbous detailing at the centre of the blade, projecting from both sides at its centre and a curved tang for attachment to the shaft or to a pole; mounted on a custom-made display stand. 920 grams total, 31cm including stand (12¼"). Fine condition.

£1,200 - 1,700 EUR 1,380 - 1,960
USD 1,640 - 2,330

Provenance
Property of a gentleman from Jerusalem; previously in an old Israeli collection; accompanied by a copy of Israeli export permit number 43725.

Literature
See Gorelik, M., Weapons of Ancient East, IV millennium BC-IV century BC, Saint Petersburg, 2003, pl.XIX, n.66 and pl.XX, nn.91-93, for the typology.

Footnotes
The axe shows strong similarity with an ancient specimen from Soloy-Pompeiopolis, Cilicia. Like the Cilician specimen, the axe was not attached to the shaft with fastening holes drilled in the blade and then fixed to the shaft with laces, but only one central protuberance was strictly folded around the shaft. The system was more archaic and less secure, as a prolonged use of the axe could facilitate its breaking. The iconography of some axes from Megiddo and Canaan, however, in the period between the XX and the XVII century BC, seems to point a prolonged use of this type of axe together with the newer typologies fastened to the shaft with three protuberances, sometimes folded around the wood sometimes laced.



300 301

300
NORTH WEST PERSIAN SHORT SWORD WITH BLOOD CHANNELS
2nd-1st millennium BC

A bronze short sword or dagger with short tang to be inserted into an organic hilt, the blade showing multiple grooves which form a pronounced mid-rib spanning roughly three-quarters of the blade. 638 grams, 48.5cm (19"). Fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex Japanese private collection, formed 1970-2010.

Literature
Cf. Christie's, The Axel Guttmann Collection of Ancient Arms and Armour, part 2, London, 2004, item 36, p.33.

Footnotes
Luristan was hardly an ethnic or political entity, but the people of Luri had relations through warfare and trade with Sumerians, Lullubi, Assyrians, Babylonians and Elamites in a large time period, spanning from the 3rd to the 2nd millennium BC. The ruling elites of warrior horsemen were buried in the graves with their weapons and horses which are the main sources of the Luristan bronze weapons.

301
LURISTAN SWORD BLADE WITH BLOOD CHANNELS
2nd millennium BC

A substantial bronze leaf-shaped blade with raised midrib extending to a short tang, ribbed fullers with curved ends extending to the shoulders. 422 grams, 41.5cm (16¼"). Fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of a London collector; from her family's private collection; formerly with a London gallery; acquired in the 1990s.

Literature
See Khorasani, M.M., Arms and Armour from Iran. The Bronze Age to the End of the Qajar Period, Tübingen, 2006, s. cat 31, for type.

Footnotes
The metalworking techniques used in making bronze weapons in Luristan were very complex. Surfaces were often finished in repoussé work, and some of the weapons were chased, others engraved.

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302
LURISTAN SWORD BLADE
Late 2nd-mid 1st millennium BC

A bronze dagger with prominently curved or winged guard, extending out from the ricasso and partly framing the tang, once covered by an organic hilt; the thick midrib extending slightly above the ricasso. 198 grams, 45cm (18"). Fine condition. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex Japanese private collection, formed 1970-2010.

Literature
Cf. Muscarella, O.W., Bronze and Iron: Ancient Near Eastern Artifacts in The Metropolitan Museum of Art, New York, 1988, item 165, for type.

Footnotes
Many examples of these blades have been excavated in the South Caspian area at Ghalekuti, and in the area of Talish. They have been found primarily in Iron Age graves, although the curves of the guards are reminiscent of the barbed arrow and javelin heads associated with Bronze Age Marlik. This is why some scholars (Dyson) dated them to the second millennium BC and others (Muscarella) to the recent Iron Age. It is possible that this style represents continuity from the Bronze to the Iron Age.

303
LURISTAN DAGGER WITH SERRATED GRIP
Mid 12th-9th century BC

A bronze dagger with lentoid-section blade tapering to a rounded point, raised median panel, hilt with shallow socket to each side to receive wood or bone scales, serrated edges. 390 grams, 37.5cm (14¾"). Fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a London collector; from her family's private collection; formerly with a London gallery; acquired in the 1990s.

Literature
Cf. Khorasani, M.M., Arms and Armour from Iran. The Bronze Age to the End of the Qajar Period, Tübingen, 2006, item 8, for type; Musee' Cernuschi, Bronzes de Luristan, enigmes de l'Iran Ancien, IIIe-Ier millenaire av. J.C., Paris, 2008, cat.26, p.84.

Footnotes
This type of weapon is common among daggers and dirks attributed to Luristan. The dating of these flanged daggers can be done in a precise way, thanks to the inscriptions and the results of the excavations. Another index for dating is the length of the weapons, in this period ranging between 30 and 40 cm.

304
LURISTAN HILTED DIRK
10th century BC

A bronze dirk with flanged hilt and crescent pommel, two angular indentations visible on each side of the guard; the triangular blade tapering to the sharp point. 373 grams, 41.5cm (16¼"). Fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex Japanese private collection, formed 1970-2010.

Literature
Cf. Khorasani, M.M., Arms and Armour from Iran - The Bronze Age to the End of the Qajar Period, Tübingen, 2006, p.379, item 9.

Footnotes
The dirk belongs to the type I of the Medvedskaya classification, a type of weapon very common among Luristan daggers. Its main characteristic is the flanged hilt, destined to receive the bone inlays forming the organic components of the handle.


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305
LURISTAN IRON DAGGER
9th-6th century BC

An iron dagger with a bronze ribbed hilt, comprising a splayed pommel and three horizontal grooves, rectangular guard; the triangular iron blade with shallow mid-rib tapering to the point. 736 grams, 45cm (17¾"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex Japanese private collection, formed 1970-2010.

Literature
See Khorasani, M.M., Arms and Armour from Iran. The Bronze Age to the End of the Qajar Period, Tübingen, 2006, pp. 65, fig.36, items 44 and 51.

306
MARLIK SHORT SWORD WITH CRESCENT POMMEL
14th-10th century BC

A bronze short sword or dagger with slender triangular blade, low midrib with flat upper face, annular guard and scooped shoulders, columnar grip with three gusseted hoops, crescent pommel; mounted on a custom-made stand. 1.1 kg total, 54cm including stand (21¼"). Fine condition.
£1,800 - 2,400 EUR 2,070 - 2,770
USD 2,470 - 3,290

Provenance
Property of a Kensington gentleman; acquired from a private Austrian collection in 1993; the collection formed between 1968-1980; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10685-174370.

Literature
Cf. Khorasani, M.M., Arms and Armour from Iran. The Bronze Age to the End of the Qajar Period, Tübingen, 2006, items 42, 43.


307


308

307
ELAMITE DECORATED CUDGEL
Early 2nd millennium BC

A bronze mace head comprising a cylindrical shaft with narrow flanged base divided by encircling hatched bands, the upper section divided by three panels of lozenges in a herringbone pattern, separated by vertical sets of parallel ridges. 513 grams, 24.5cm (9¾"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex Japanese private collection, formed 1970-2010.

Literature
Cf. Christie's, The Axel Guttmann Collection of Ancient Arms and Armour, part 1, London, 2002, item 18, p.24.

Footnotes
This gorz mace belongs to the category of truncheon-shaped mace-heads, a type of mace developed on the Iranian plateau in the Bronze Age.

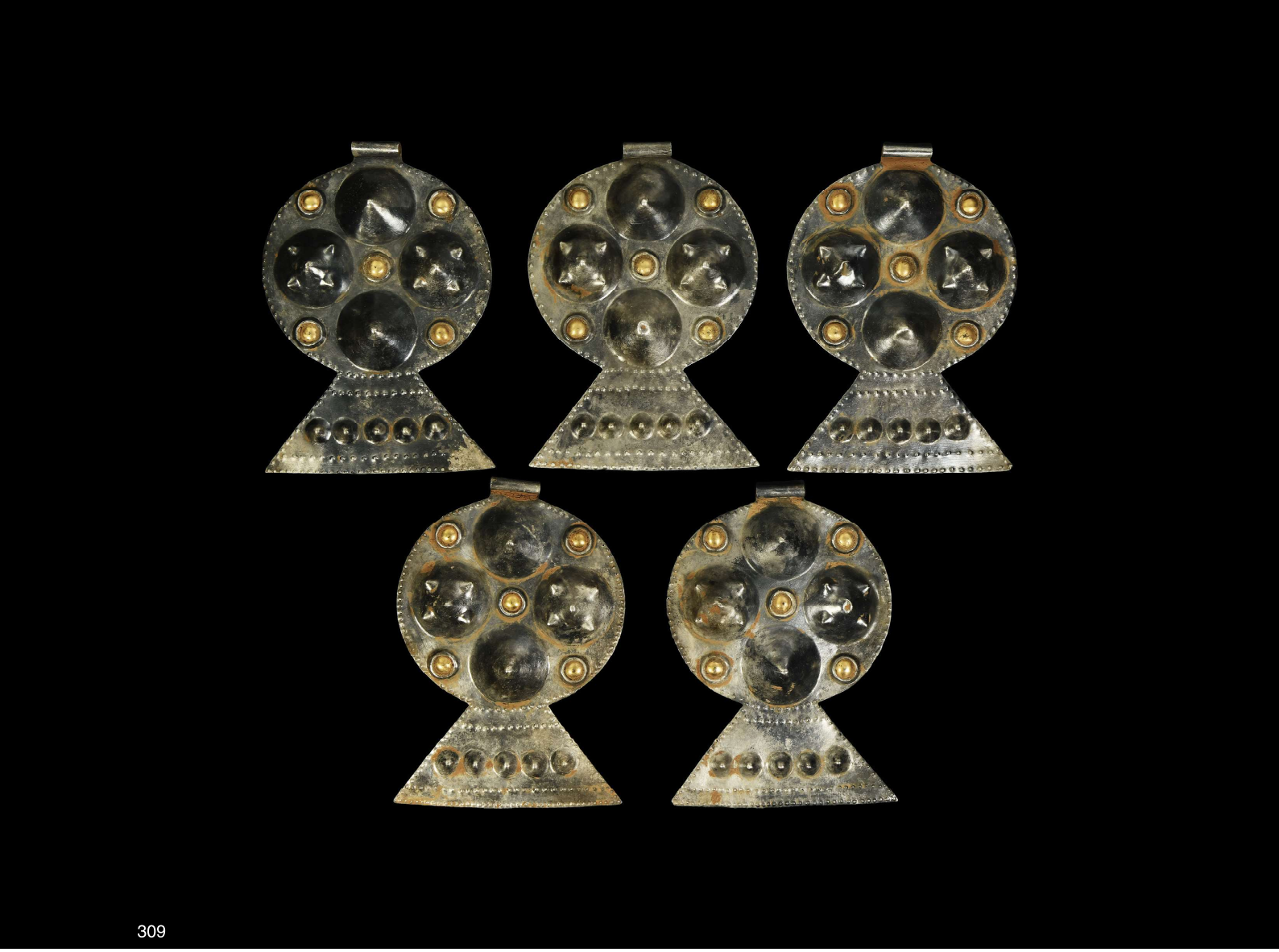
308
LURISTAN SOCKETTED CUDGEL
13th-6th century BC

A substantial bronze cudgel with tubular body, ribbed collar, flared rim and rows of raised bosses on a segmented field; mounted on a custom-made stand. 655 grams total, 23cm including stand (9"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of a London gentleman; acquired on the London art market before 2000.

Literature
Cf. Moorey, P.R.S., Ancient Bronzes From Luristan, London, 1974, items 95-96.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



309

309
ELAMITE SILVER HORSE HARNESS PENDANT GROUP
2nd-early 1st millennium BC

A group of five large sheet-silver horse harness pendants with repoussé motifs composed of conical and dome shapes within pellet borders, tubular suspension loops above. 349 grams total, 13.5cm each (5¼"). Fine condition. [5]

£4,000 - 6,000
EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10714-174201.

310
LARGE ELAMITE SILVER HORSE HARNESS PENDANT
2nd-early 1st millennium BC

A silver pendant formed as a ribbed bulb, with chevrons to four ribs and domes with gilt centres to another four, band of chevrons at the neck, flared finial with two ribbed suspension loops above and a flared foot with band of gilt discs below. 130 grams, 90mm (3½"). Fine condition.

£2,000 - 3,000
EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
From a private family collection formed in London from the mid 1980s-early 1990s; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10664-174202.

Literature
See Maxwell-Hyslop, K.R., Western Asiatic Jewellery, c.3000-612 BC, London, 1971, fig.127, for comparable flared terminal on a different type of jewellery item.



310


311


312

311
VIKING SWORD WITH FIVE-LOBED POMMEL
10th century AD

A double-edged iron sword of Petersen Type L, O or S variant with straight tapering blade, traces of pattern-welding to the blade with tapering fullers, evidence of use on the battlefield; boat-shaped cross curving gently towards the blade, highly decorated with carved interlaced patterns, similar decoration to the upper guard, five-lobed pommel with traces of inlaid gilt patterns, fastening rivet for the tang above. 773 grams, 91.5cm (36"). Fine condition, cleaned and conserved.

£6,000 - 8,000 EUR 6,910 - 9,220
USD 8,220 - 10,960

Provenance
Property of a European gentleman living in London; from his grandfather's collection by descent in 1989; formerly in the family collection since at least the 1970s; accompanied by an archaeological report by military specialist Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10684-175186.

Literature
Cf. Petersen, J., De Norske Vikingsverd, Oslo, 1919; Oakeshott, R.E., Records of the Medieval Sword, London, 2000; Peirce, I., Swords of the Viking Age, Suffolk, 2002; the sword finds parallels in various similar Viking age specimens of L variant; two very similar swords, both preserved at the British Museum (inv.1848,10-21.1 and 1856,7-1,1404), have been published by Peirce (2002, pp.77-81); on the other hand, the combination of the curved guard with the five lobes seems to show an evolution of the design of variant O, like the sword from Gunnarsby, Rygge, Smaal (Petersen, 1919, fig. 105), or with the pommel of the Kamfjord sword, Sandeherred (Petersen, 1919, fig.106); the pommel is certainly akin to the type S of swords, like the one from London, found in the Thames (BM 1887,2-9,1, see Peirce, 2002, pp.104-105).

Footnotes
The sword is a proof that an academic classification of the Viking Age swords is very difficult. Petersen emphasises that the curved cross-guards were a true element of Type O (Petersen, 1919, pp.126ff.) but we see that they are widely present in the L types as well. In the type O, the pommel is divided into five sections as sharply partitioned tongues, which are completely separated at the top with the outermost tongues protruding outwards at an angle. Instead the pommel here comprises the traditional five lobes, a typical characteristic of type S. This is in contrast with type L, the pommel of which is more compact and trilobate. The corrosion on the side of the blade could indicate a possibility of our sword being a river find, a characteristic shared with the most famous swords of category L, the Witham sword (Oakeshott, 1991, 2000, p.26). Like in some specimens of L type, our sword shows evidence of rivet holding together the upper guard and the pommel, differently from the usual swords of type O, in which such evidence is missing and both cross and pommel were manufactured by a casting process.

312
VIKING SWORD WITH CURVED GUARD AND FIVE-LOBED POMMEL
10th century AD

A double-edged iron sword of Petersen Type L or O variant with straight tapering blade and rounded point, the blade with tapering fullers showing evidence of employment on the battlefield, boat-shaped cross guard with highly-polished surfaces curving towards the blade, straight upper guard with a massive five-lobed pommel divided by thick vertical lines, the central lobe with incised 'stirrup' symbols to both sides. 908 grams, 92cm (36¼"). Fine condition, cleaned and conserved.

£5,000 - 7,000 EUR 5,760 - 8,070
USD 6,850 - 9,590

Provenance
Property of a European gentleman living in London; from his grandfather's collection by descent in 1989; formerly in the family collection since at least the 1970s; accompanied by an archaeological report by military specialist Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10683-175187.

Literature
See Petersen, J., De Norske Vikingsverd, Oslo, 1919; Oakeshott, R.E., The Archaeology of the weapons, London, 1960; Peirce, I., Swords of the Viking Age, Suffolk, 2002; Żabiński, G., 'Viking Age Swords from Scotland', in Acta Militaria Mediaevalia III, Kraków, Sanok, 2007, pp.29-84; the sword finds parallels in various similar Viking age specimens of L variant, for example the one from Old Torbeckhill, Scotland (Żabiński, 2007, figs.33,34), the pommel of which (with three triangular lobes) was also ornamented with a non-ferrous inlay; two very similar swords, both in the British Museum, have been published by Peirce (2002, pp.77-81); the combination of the curved guard with the five lobes seems to have evolved from the pattern of variant O, like the sword of Oslo University (from Vestre Berg, Løiten parish, Akershus, Norway, Peirce, 2002, pp.87ff.), or more evidently like the Gunnarsby (Rygge, Smaal) sword (Petersen, 1919, fig.105).

Footnotes
The sword was the ultimate status symbol for a Viking warrior and being amongst the most prized possessions for a Nordic warrior of Viking age, it was considered so valuable that it was usually handed down through the generations from father to son. Imbued with characters of their own, individual swords were often given names recorded in the Epics, such as 'destroyers of armour' or 'war snake' and even 'widow maker'. During the age of their diffusion these swords, mainly made in North West Europe, represented the height of the military craftmanship, to the point that the technique used to decorate and forge them was kept as a guarded secret. The Old Norse term for sword was sverð (sverth), while the blade was called brandr, the blade tang tangi, and egg-teinn, was the steel cutting edge of the sword.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's


313

313
VIKING LONG SEAX WITH FIVE-LOBED POMMEL
10th century AD

A long iron seax with a straight blade, modified from a double-edged sword, both sides of the blade showing signs of employment on the battlefield; straight cross guard with five incised roundels to both sides, the upper guard decorated in a similar way and surmounted by a five-lobed pommel, the lobes divided by thick vertical lines, the central lobe with incised volute symbols to both sides. 557grams, 69.5cm (27¼"). Fine condition, cleaned and conserved.

£4,000 - 6,000 EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Property of a European gentleman living in London; from his grandfather's collection by descent in 1989; formerly in the family collection since at least the 1970s; accompanied by an archaeological report by military specialist Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10689-175185.

Literature
See Petersen, J., De Norske Vikingsverd, Oslo, 1919; Oakeshott, R.E., The Archaeology of the weapons, London, 1960; Peirce, I., Swords of the Viking Age, Suffolk, 2002.

Footnotes
The blade of the sword was originally probably longer, but having broken in action, it was reduced and transformed into a singled-edged seax. The pommel and the guard were added to the newly created blade, and their style is undoubtedly the one of the type S in the Petersen typology, although reduced in size. The most striking examples of comparison are the pommel and the guard of the sword from Søborg Castle, today in the Copenhagen Nationalmuseet (Peirce, 2002, p.106). Like in this seax, the pommel of our sword shows three central lobes and two additional tiny vestigial lobes bringing the total to five. Seaxes were usually carried in a sheath suspended horizontally from the belt, as can be seen in the famous 10th century burial cross in the churchyard in Middleton, Yorkshire, where a warrior is shown surrounded by his weapons.


311 312 313



314



315



316

314
VIKING AGE OTTONIAN PATTERN-WELDED SWORD WITH INLAYS
Mid 10th-early 11th century AD

A German long double-edged cutting sword of Oakeshott Type X with broad tapering blade, the edges bearing evidence of use on the battlefield; wide and shallow fullers to both sides of the blade, one side with an inlaid Greek cross flanked by numeral 'III', the other side with numeral 'IIIIIII' within two Greek crosses, both inlays showing traces of pattern welding; straight guard and broad grip, plain D-shaped walnut style (or Brazil nut) pommel with slightly curved lower edge. 1 kg, 95cm (37½"). Fine condition, cleaned and conserved.
£8,000 - 10,000 EUR 9,220 - 11,520
USD 10,960 - 13,700

Provenance
Property of a European gentleman living in London; from his grandfather's collection by descent in 1989; formerly in the family collection since at least the 1970s; accompanied by an academic report by military specialist Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10690-175184.

Literature
See Oakeshott, J.R.E., The Archaeology of the weapons, London, 1960; Thorbecke, J., Das Reich de Salier 1024-1125, Mainz, 1992, p.160; Nicolle, D., Arms and Armour of the Crusading Era, 1050-1350, vol. I, London, 1999; Peirce, I., Swords of the Viking Age, Suffolk, 2002; the sword has a good parallel with a specimen from Spain, published by Peirce (2002, p.124); with a sword of circa1100 AD, from Germany, in the Donausländische Museum in Komárno (Thorbecke, 1992, p.105 no.20,3); with a sword in Dresden, with the name 'INGELRII' on one side and the phrase 'HOMO DEI' on the other, dated to circa 1100; finally, among other specimens (Oakeshott, 2000, cat.X.9 and X.13;Thorbecke, 1992, p.105 no.19,4), a sword once in the Oakeshott collection with the mark of Carrocium, dated to circa 11th century.

Footnotes
The main characteristics of this typology were the wide Brazil nut-shaped pommel, a rather wide-spread cross, which was nearly always straight (Oakeshott style 1) and a broad blade of the same shape as the Ulfberhts and Ingelrii swords with a wide and shallow fuller. The added hilt would have given the hand considerably more protection without increasing the weight. The 10th century Norsemen, referred to this type of sword as gaddhjalt (or spike hilt), referring to the strong taper of the tang rather than some visible characteristic of the pommel. The earlier swords of this typology were inlaid with iron letters, or patterns like cross and religious symbols.

315
VIKING SINGLE-EDGED SEAX
9th-11th century AD

A hand-forged iron knife of *kurzsaxe* type comprising a broad single-edged blade with drooping tip, bolster to the shoulder, flat tang with ellipsoid pommel. 171 grams, 31cm (12¼"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

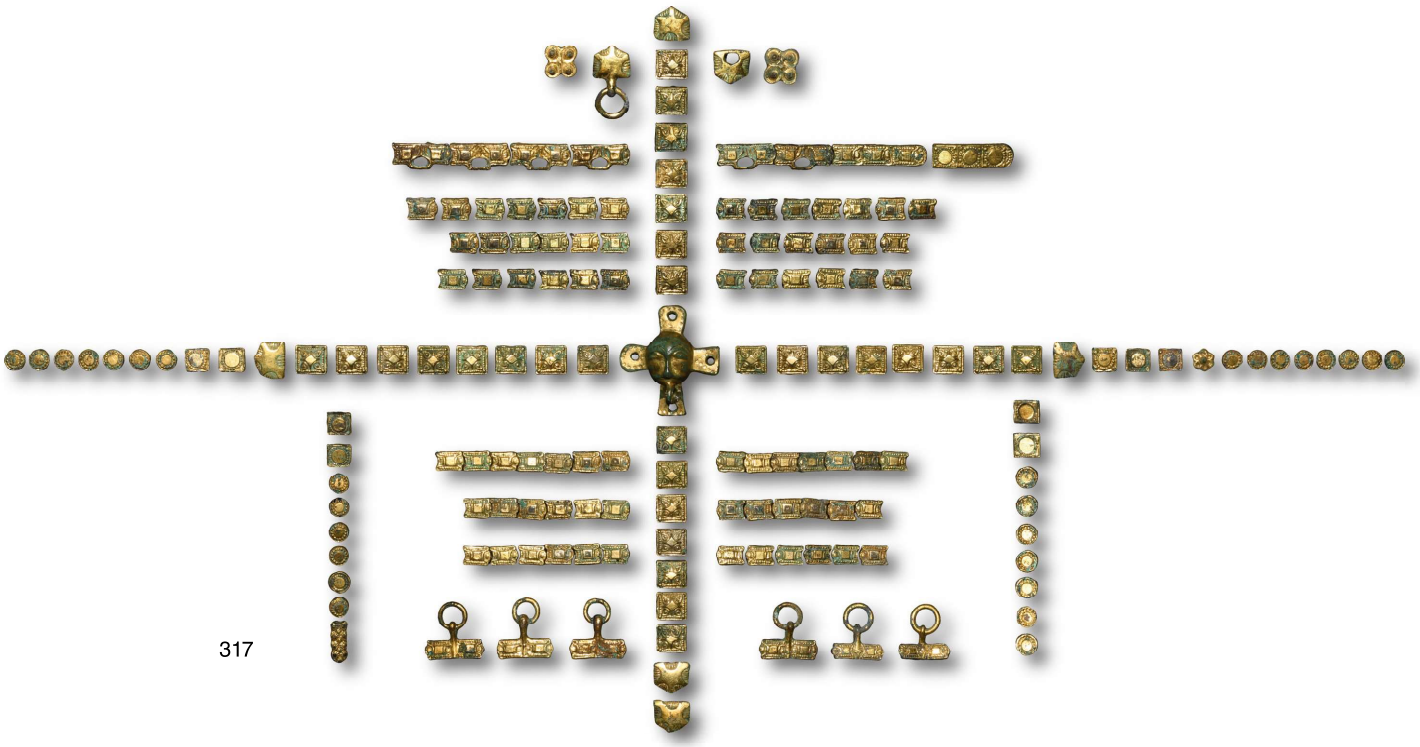
316
VIKING STIRRUP AND HORSE BIT SET
10th-11th century AD

A group comprising: a matched pair of iron stirrups, each a long lozenge-section arch with D-shaped finial to each end of the pierced and dished footplate, attachment panel above with rectangular slot for the leather strap; an iron horse-bit with articulating median section, ring to each end. 843 grams total, 21.5cm each (8½"). Fine condition. [3, No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

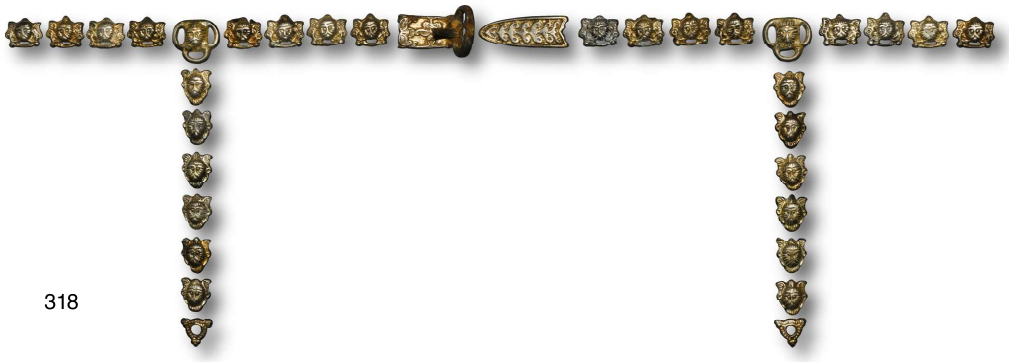
Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
Cf. Arbman, H. Birka I: Die Gräber, Uppsala, 1940, pl.35.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



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318

317
VIKING GILT HORSE HARNESS BRIDLE MOUNT SET
9th-11th century AD

A set of small gilt-bronze bridle and harness mounts comprising: seventy-six rectangular plates each with pellets to the edges, segmented design; thirty larger rectangular plates each with pelletted bands to the edges, reserved central cross with piriform panels in the spandrels; thirty rosette plates; six rectangular bars each with a mounting slot to one edge; six rectangular bars each with a ring to one edge; seven heater-shaped plates with billets to the edges, one with a mounting slot and another with a ring; two clusters each of four bosses with collars; nine square plates with reserved central disc; two tongue-shaped bars with segmented faces; a cruciform strap distributor with pierced arms, central dome with male mask, mounting ring beneath the chin. 185 grams total, 7-40mm (¼ - 1½"). Fine condition, cleaned and conserved. [169]

£2,000 - 3,000
EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Property of a European gentleman living in London; from his grandfather's collection by descent in 1989; formerly in the family collection since at least the 1970s; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10728-175192.

Literature
Cf. Arbman, H., Birka I: Die Gräber, Uppsala, 1940, plates 88-91, for similar sets of mounts.

318
VIKING GILT SILVER SWORD BELT MOUNT SET
9th-11th century AD

A set of silver-gilt belt mounts comprising: buckle with rectangular plate, reserved foliage ornament, remains of leather belt to the reverse; tongue-shaped belt-end with symmetrical foliage design; sixteen plaques each with a facing mask and slot below; twelve mask plaques; two mask mounts with three strap-loops; two small triangular reinforcement plates each with a central hole. 170 grams total, 16-45mm (½ - 1¾"). Fine condition, cleaned and conserved. [34]

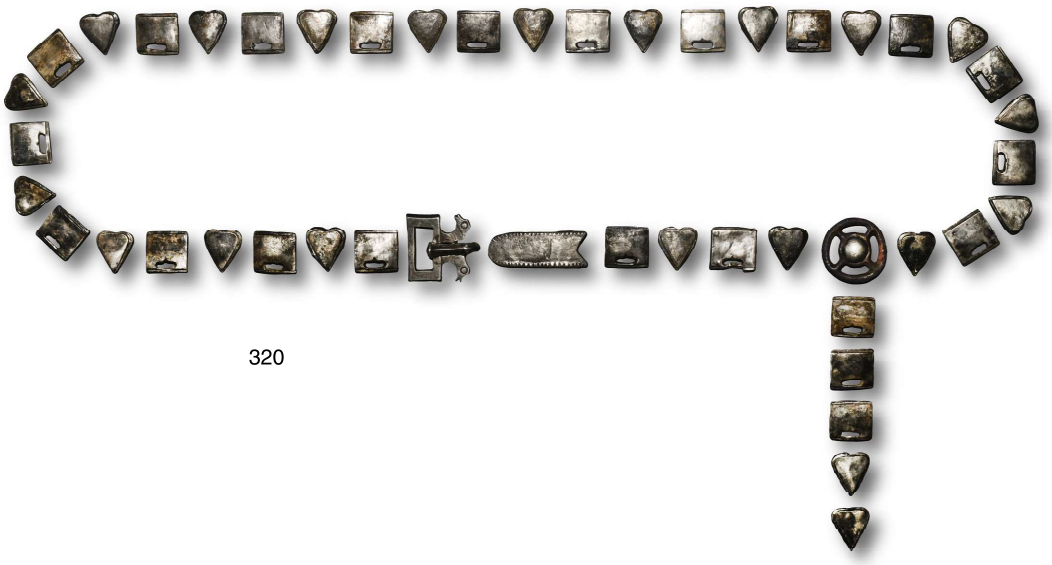
£2,000 - 3,000
EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Property of a European gentleman living in London; from his grandfather's collection by descent in 1989; formerly in the family collection since at least the 1970s; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10727-175191.

Literature
Cf. Arbman, H., Birka I: Die Gräber, Uppsala, 1940, plates 88-91.



319



320

319
VIKING GILT HORSE HARNESS BRIDLE MOUNT SET
9th-11th century AD

A set of gilt-bronze mounts for a bridle comprising: nine tubular mounts with embossed pellet ornament; four rectangular mounts with concentric ring ornament; four stirrup-shaped mounts; a rosette mount; a tongue-shaped strap end with low-relief interlace ornament within a raised border, supporting a substantial ovoid pendant with high-relief bird motif. 125 grams total, 16-74mm (½ - 3"). Fine condition, cleaned and conserved. [21]

£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Property of a European gentleman living in London; from his grandfather's collection by descent in 1989; formerly in the family collection since at least the 1970s.

Literature
Cf. Arbman, H., Birka I: Die Gräber, Uppsala, 1940, plate 25, for types.

320
VIKING SILVER-CLAD SWORD BELT MOUNT SET
9th-11th century AD

A set of belt mounts comprising: twenty-two square panels each with a slot in the lower edge; twenty-one heart-shaped plaques; a silver boss with four bronze spokes and surrounding ring, a tongue-shaped strap-end; a substantial silver buckle with addorsed horse-heads flanking the rest, tongue formed as a serpent's head. 255 grams total, 11-53mm (¼ - 2"). Fine condition, cleaned and conserved. [47]

£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Property of a European gentleman living in London; from his grandfather's collection by descent in 1989; formerly in the family collection since at least the 1970s.

Literature
Cf. Arbman, H., Birka I: Die Gräber, Uppsala, 1940, grave 913.

321
VIKING SILVER SWORD CHAPE WITH ENTWINED ANIMALS
10th century AD

A silver openwork D-shaped scabbard chape with scooped upper edges and bear's head to the apex, facing mask of a bear in a knot of three-band tendrils. 62 grams, 63mm (2½"). Fine condition, cleaned and conserved.

£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Property of a European gentleman living in London; from his grandfather's collection by descent in 1989; formerly in the family collection since at least the 1970s.

Literature
See Paulsen, P., Schwertortbänder der Wikingerzeit, Stuttgart, 1953, p.49-50.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



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322
MAMLUK SILVER ARMOUR PLATE
12th-13th century AD

An early Mamluk or Ayyubid parcel-gilt silver ellipsoid plate with curved profile and raised rim; band of reserved interlaced guilloche in a nielloed field surrounding two D-shaped nielloed panels with hatched borders, reserved heraldic quadrupeds in shape of a dragon and a lion, one in profile with head turned to the rear, the other facing; two groups of two attachment holes below the rim for the fastening to organic background; mounted on a custom-made display stand. 224 grams, 23.5cm including stand (9¼"). Very fine condition.

£2,000 - 3,000
EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960; accompanied by an archaeological report by military specialist Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10710-175092.

Literature
See Nicolle, D., The military technology of the classical Islam, volumes I-III, Edinburgh, 1981; Balog, P., 'New considerations on Mamluk Heraldry' in American Numismatic Society, vol.2, 1977, pp.183-211; Nicolle, D., The Mamluks, Oxford, 1993; Mayer, L.A.,Saracenic Heraldry, Oxford, 1999; Bashir, M., The art of the Muslim Knight, The Furusiyya Art Foundation collection, Milano, 2008.

Footnotes
Advancing lions in a similar position to the dragon are visible as emblem of the Sultan Baybars on the Krak des Chevaliers, in Syria, sculpted on the entrance gate (Mayer, 1999, pp.106-110). The lion on Mamluk coins is always depicted as walking, with right or left paw raised and tail swishing across the back, like the beasts of our item. The lion was undoubtedly the symbol and the emblem of Baybars (Balog, 1977, pp.194-195), and there is no doubt about the attribution of the Krak lions to him, considering that Baybars conquered it during the Crusades in AD 1271.

323
NORMAN SPANGENHELM HELMET
8th-11th century AD

A Norman or Viking period four-plate iron helmet, skilfully made to accommodate the curvature of the human head, and with a point at the apex; contoured so that the top and bottom plates overlap, with iron rivets passing through this overlap to secure them in position; the rivets worked flat into the surface of the helmet, almost invisible from the outside but detectable on the inner surface; the lower rim furnished with an additional series of rivets, probably to accommodate a lining; two attachment holes at the base of either side, where the cheek-plates were originally attached; the plate-junction at the apex with hole, allowing a plume or horsehair streamer to be inserted, or a conical covering plate to be attached; mounted on a custom-made display stand. 3.36 kg total, 42cm including stand, helmet: 947 grams, 16.5cm high (6½"). Fine condition. A rare example.

£4,000 - 6,000
EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Property of a UK gentleman; formerly in an old private collection formed in the 1980s. Authenticated by I. Eaves, arms and armour consultant; and accompanied by a positive four page report of metallurgic analytical results, written by Metallurgist Dr. Brian Gilmour of the Research Laboratory for Archaeology and the History of Art, University of Oxford; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10628-169163.

Literature
See Curtis, H. M., 2,500 Years of European Helmets, North Hollywood, 1978; Denny, N. & Filmer-Sankey, J., The Bayeux Tapestry, London, 1966; Kirpicnikow, A. N., Russische Helme aus dem Fruhen Mittelalter Waffen- und Kostumkunde, 3rd Series, Vol.15, pt.2, 1973; Menghin, W., The Merovingian Period - Europe Without Borders, Berlin, 2007, p.326-7, item I.34.4.

Footnotes
Helmets of this general profile and with some form of conical crest have been popular amongst the military in the Black Sea region since the 7th century. The rivetted-plate construction was employed across Europe from the Migration Period through to the 12th century. It is this form which appears on the heads of English and Norman warriors in the Bayeux tapestry.

324
MEDIEVAL HAND-AND-A-HALF SWORD
Late 14th-early 15th century AD

An iron longsword of Oakeshott's Type XVIIIa or b, cross style 7, pommel style I1; strongly tapering pointed blade with straight edges and evident battle nicks; cross guard curving gently towards the blade, long grip and an octagonal pommel. 851 grams, 93.5cm (36¾"). Fine condition, cleaned and conserved.

£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Property of a European gentleman living in London; from his grandfather's collection by descent in 1989; formerly in the family collection since at least the 1970s; accompanied by an academic report by military specialist Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10692-175188.

Literature
See Oakeshott, R.E., The Archaeology of the weapons, London, 1960; Oakeshott, E., The sword in the Age of the Chivalry, Woodbridge, 1964 (1994); Oakeshott, E., Records of the Medieval Sword, Woodbridge, 1991; Oakeshott, E., Sword in hand, London, 2001 (2007); similar specimen in Oakeshott, 1964, pl.34a; also in Oakeshott, 1991, p.187, sword formerly in the collection D'Acre Edwards, now on loan to the Royal Armouries (pommel T.5, facetted and cross-style of type 4).

Footnotes
This magnificent sample was well fitted to a cut-and-thrust style of fighting, a logical development of the Oakeshott XVI typology. This is mainly visible in the specimens of typology XVIIIb, typical of English effigies and brasses during 1370-1425. Because the previous types of swords were practically useless against the fully armoured man-at-arms, the Western European warfare needed a sword able to pierce the weak points of the protective equipment, a circumstance that brought to the creation of types XV, XVI and XVII, that found their quintessence in the type XVIII. The subtypes XVIIIa and b had a longer blade, and especially the type XVIIIb was a very long-gripped bastard sword. This word (in the English context called preferably 'hand-and-a-half sword') was applied through the Late Middle Age to the long-gripped weapons. Marc de Vulson, writing in occasion of a duel fought in 1549 before Henry II of France, stated 'Deux epées bâtardes, pouvant servir à une main ou à deux' (two bastard swords able to serve with one hand or with two).

325
MEDIEVAL SINGLE-HANDED SWORD
11th-mid 12th century AD

A well-balanced sword of Oakeshott Type XI with double-edged tapering blade, well-marked fuller and solid tip; a square-section parallel-sided lower guard tapering towards the ends, strongly tapering tang and disc pommel of Type G. 1.3 kg, 93cm (36½"). Fine condition, cleaned and conserved.

£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
Property of a European gentleman living in London; from his grandfather's collection by descent in 1989; formerly in the family collection since at least the 1970s; accompanied by an academic report by military specialist Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10691-175189.

Literature
See Oakeshott, R.E., The Archaeology of the weapons, London, 1960; Hoffmeyer, A.D., 'From mediaeval sword to Renaissance rapier' in Gladius, II, (1963), pp. 5-68; Oakeshott, E., The sword in the Age of the Chivalry, Woodbridge,1964 (1994); Oakeshott, E.,Record of the medieval sword, Woodbridge, 1991; Romisch-Germanischen Zentralmuseum Mainz (RGZM), Das Reich der Salier, 1024-1125, Sigmaringen, 1992; for similar sword see RGZM, 1992, pp.105ff., cat. 19/03 (Utrecht Museum, inv.8783); see sword Xa in the Wallace collection, individuated by Oakeshott as a possible early sample of type XI (Oakeshott, 1991, p.37); and the famous sword from Tyrvaa, of circa 1100 AD, with a long blade and narrow fuller (Oakeshott, 1991, p.54).

Footnotes
The sword belongs to the type XI of 'war swords', as classified by Oakeshott. The type is distinguished by having a slender blade, generally long in proportion to the hilt, with a narrow fuller running to within a few inches of the tip. In the subtype Xia, the blade is slightly broad, but the fullers remain narrow. The pommel can change according to the different finds, being of style A-B (Oakeshott, 1991, XI.1-3), I (Oakeshott, 1991, XI.7) or the strong disk pommel in style G as is our specimen.

326
MEDIEVAL SINGLE-HANDED SWORD
Late 11th-early 12th century AD

A well-balanced, double-edged iron sword of Oakeshott's Type XI or XII with gently tapering profile and rounded point, shallow fuller and straight crossguard, the crossguard with inlaid cross pattern on a scrolled background; medium tang and disc-pommel of Type H or G with chamfered edges, the pommel with inlaid cross and scroll decoration. 1.8 kg, 94cm (37"). Fine condition.

£3,500 - 4,500 EUR 4,030 - 5,180
USD 4,800 - 6,170

Provenance
Property of an East Anglian collector; formerly acquired on the European art market in the 1990s; accompanied by an academic report by military specialist Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10617-170298.

Literature
See Ştefan Gh., Barnea I., Comşa M., Comşa E., Dinogetia I, Aşezarea feudală timpurie de la Bisericuta-Garvan, Bucharest, 1967; see Oakeshott, E., The sword in the Age of the Chivalry, Woodbridge, 1964 (1994); see Oakeshott, E., Records of the Medieval Sword, Woodbridge,1991; see Aleksić, M., Mediaeval Swords from Southeastern Europe, material from 12th to 15th century AD, Beograd, 2007.

Footnotes
This type has been considered to belong to a later period, but recent studies have given them a much earlier date. Even though the type was developed mainly in the western workshops, it very quickly spread to Eastern Europe and the Mediterranean by mercenaries and crusaders. The strong decorative correspondence of the pommel pattern with belt mounts from workshops of the Roman Black Sea area allow us to classify the sword as East-Roman, or maybe a sword worn by some Frankish or Varangian mercenary of Byzantium on the Eastern Coast of the Black Sea, to which were added Mediterranean ornaments.

327
MEDIEVAL SINGLE-HANDED LONG SWORD
Late 12th-early 13th century AD

A well-balanced Western two-edged sword with tapering blade and shallow fuller, the cutting edges bearing much evidence of use on the battlefield; both sides decorated with inlay, later traced in order to highlight them; on one side of the blade a Greek cross inside a double circle, connected to the geometric design of the Greek Patriarchal cross; the other side with an 'S' inscribed within a double circle, extended upon the blade with two volutes, and followed by the image of a winged spear; the hilt comprising a straight cross-guard of Oakeshott's style 3 with squared ends and of flat rectangular section; a medium tapering grip with a solid disc pommel of Oakeshott style G. 1.2 kg, 86.5cm (34"). Fair condition.

£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
Property of a Suffolk gentleman; previously in an old UK collection; accompanied by an archaeological report by military specialist Dr Raffaele D'Amato.

Literature
See Oakeshott, E., The Sword in the Age of Chivalry, London, 1964 (1997); Oakeshott, E., Records of the Medieval Sword, Woodbridge, 1991; cf. for a similar sword blade in Glasgow Museum reserve collection, in Oakeshott, 1991, type XI.7, p.60, although with a different cross-style, and the sword found in a ditch near Fornhams, Suffolk, today in the collection of Moyses Hall Museum, Bury Saint Edmunds, Suffolk (Oakeshott, 1991, type XI.9, p.62).

Footnotes
Many swords of type XI have a rounder, more contracted form of brazil-nut pommel, but many have disc pommels. The form of pommel and style of cross varied a good deal within the limits of custom and availability during the usage period, so it is not surprising to find blades of the same typology with different pommels and cross-guards. As Oakeshott (1991, p.65), wrote 'I must reiterate my firm belief that you cannot date a sword by its type, for most of the types...can span the whole of the medieval period. You cannot use the forms of the cross and pommel to date a sword – hardly ever.'

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328
STUART PERIOD CIVIL WAR RAPIER
Early 17th century AD

A complete iron rapier with swept hilt, openwork bilobate knuckle bow and basket hilt, the platform over the ricasso partially preserved with ventilation holes; short tang with bronze wire wrapping for the hilt and pear-shaped pommel. 1 kg, 1m (39¼"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of a Suffolk gentleman; previously in an old UK collection.

Literature
Cf. Leahy, K., Lewis, M., Finds identified London, 2018, p.331, no SF-1FD852, for an identical basket hilt.

329
MEDIEVAL DECORATED NADZIAK HORSEMAN'S PICK
15th-16th century AD

The head of an iron weapon with a narrow hammer-face to the rear of the socket and a long, curved spike to the other; known in English as a 'horseman's pick'. 200 grams total, 17.5cm (7"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

330
VERY LARGE EARLY GEORGIAN INCENDIARY MORTAR SHELL PAIR WITH SABOTS
Early 19th century AD

A pair of ten-inch mortar shells (88.4 pounds each) with their original iron storage rings (sabots), each a hollow sphere with single filling hole to accept explosive; one with two smaller lifting holes and the other with remains of lateral lugs. 83.7 kg total, 25cm each (10"). Fine condition. [4]
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Property of a Buckinghamshire, UK, gentleman; previously acquired from a Gosport military dealer, Hampshire, UK; accompanied by a print-off from McConnell (1988) relevant chapter on mortars and mortar shells.

Literature
See McConnell, D., British Smooth-Bore Artillery: A Technological Study to Support Identification, Acquisition, Restoration, Reproduction and Interpretation of Artillery at National Historic Parks in Canada, 1988; Blackmore, H.L., The Armouries of the Tower of London. I. Ordnance, London, 1976.

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Bronze Age & Iron Age

Lots 331 - 345

Also see lots 1614 - 1700



331

331
'THE FAVERSHAM' CELTIC BOAR STATUETTE
1st century BC-1st century AD

A bronze figure in the form of a standing wild boar or pig, with body tapering towards the back legs, short tail indicated, tall mane, broad neck and cylindrical snout, nostrils indicated, raised eyes and erect ears. 125 grams, 65mm (2½"). Fine condition.

£1,500 - 2,000
EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
Property of a Hertfordshire, UK, gentleman; acquired from a London gallery; previously on the London art market in the 1990s; reputedly found Faversham, Kent, UK, prior to 1960; accompanied by an academic report by Dr Raffaele D'Amato.

Literature
See Foster, J., Bronze Boar Figures In Iron Age and Roman Britain, Oxford, 1977, p.12, fig. 6, for a similar boar; Rolland, H., Bronzes Antiques de Haute Provence, Paris, 1965, items 252-253, for similar statuettes (Calvet Museum, Avignon, inv. No.182B; Musée d'Art et d'Histoire de Genève, inv. No. C1042); Boucher, S. and Tassinari, S., Bronzes Antiques I, Inscriptions, Statuaire, Vaisselle,, Paris, 1976, p.99, nos.105-106, for similar figures; Durham, E., Metal Figurines in Roman Britain, II volumes, Reading, 1980, pls.253-261.

Footnotes
The small statuettes of boars found in the Roman Britain and in the Roman Gaul, were likely used as dedicatory ex-votos, votive figurines for the cult places. They were widespread in the Roman provinces of Celtic origin. However, we cannot exclude the fact that many boars found in Britain belong to the pre-conquest British figurines. One of the few types of bronze figurines that are known to precede the arrival of the Romans is in fact that of the boars. These were studied by Foster (1977) who, by examining 13 bronze boar statuettes, listed no less than 11 figurines from the Iron Age (nos.98, 247, 262, 346-353), and only one of Roman date (no.359), while one figure was considered to be of uncertain date (no.360). In the years following the publication of the Foster's book, further 12 similar pieces enriched the group of the boar statuettes, and of those 10 have been considered belonging to the Iron Celtic Age. In the Celtic figures the artistic rendering is summary and less detailed, even if a certain naturalistic observation cannot be excluded. The enormous head, the well marked ears, the rigidity of the backbone, and the short legs constitute towards an entity which does not lack attention to the naturalistic elements. One factor uniting all of the early boar figurines is their stylised form. The bodies may be long and thin (Durham, 1980, pl.253) or squat and rounded (Durham, 1980, pl.254). The pig or boar was an important symbol of the Celtic world, representing both war and prosperity, and it was found also on objects such as helmet crests, carnyx and coins.

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332
CELTIC DECORATED MIRROR
1st century BC-1st century AD

A bronze mirror composed of three parts: the handle, the main mirror plate and tubular binding edge; the reverse of the mirror plate with traces of volute and spiral decoration, once covering the entire surface, thick applied border; separate handle comprising three fastening lobes and three openwork rings forming the grip. 355 grams, 27cm (10½"). Fine condition, some restoration. Extremely rare.

£8,000 - 10,000
EUR 9,220 - 11,520
USD 10,960 - 13,700

Provenance
Property of an English collector; previously in a private collection since the late 1990s; accompanied by an archaeological report by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10603-174116.

Literature
See Moscati, S., Hermann Frey, O., Kruta, V., Raftery B., Szabò, M., The Celts, New York, 1991, p.566; Joy, J., Iron Age Mirrors: a biographical approach, Oxford, 2010, for discussion.

Footnotes
The best parallel for our mirror is the highly decorated mirror in the British Museum, from Desborough (inv. No. 1924.0109.1). These types of mirrors were a unique product of the Celts in Britain, from around 300 BC to 100 AD, when they were buried in the graves of queens, high born princesses or other noblewomen, or deposited in treasure hoards. The majority of the graves are dated to the period between 100 BC and 100 AD. Most of the specimens found come from Britain (Desborough, Oxfordshire, Old Warden, Shillington, Trelan Bahow, Mayer mirrors), few were found in France or the Low Countries (Dordrecht mirror). The mirrors usually have openwork handles and polished bronze discs, with lavish engravings on one side. The decorative work characterising them was based on the development of the spiral and trumpet decorative theme of the Early Celtic La Tène Style. These designs, usually filled with hatched basketry, are one of the glories of Celtic art, variations on the same swirling, spiral themes, and executed with considerable complexity. From the end of the 1st century BC onwards, the trumpet and lentoid motifs became increasingly popular, and after the birth of Christ they were hallmarks of insular Celtic art.



333



334

333
IRON AGE HINGED NECK RING
8th-6th century BC

A substantial bronze neck-ring of 'kronenhalsring' type with horizontal ribbed bands to the outer face, row of raised 'teeth' to the upper edge, hinged fastener with knopped pin; mounted on a custom-made stand. 1.1 kg total, 22cm including stand (8¾"). Very fine condition. Rare.

£3,000 - 4,000
EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10700-175087.

Literature
See Rauchfuss, B., Die Kronenhalsringe der Vorrömischen Eisenzeit in Nord- und Osteuropa, Berlin, 2002; Adler, W., Der Halsring von Männern und Göttern. Schriftquellen, bildliche Darstellungen und Halsringfunde aus West-, Mittel- und Osteuropa zwischen Hallstatt- und Völkerungwanderungszeit Bonn, 2003; Maciałowicz, A., It's a man's world... Germanic societies of the Jastorf and the Przeworsk cultures in southern and central Poland (300 BC –10 AD), Warsaw, 2016.

334 ‡
BRONZE AGE HALLSTATT COILED BRACELET
8th-6th century BC

A bronze bracelet or arm band produced from a single piece of metal arranged into a column of coils; from the base upwards, the initial coils are formed with a twisted round-section body, broadening into flat-section coils with a raised medial rib to the external face. 306 grams, 15cm (6"). Fine condition.

£400 - 600
EUR 460 - 690
USD 550 - 820

Provenance
Property of an Austrian private collector since the 1970s.

Timeline Auctions *Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



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335
CELTIC TWISTED BAR BRACELET WITH LA TÈNE TERMINALS
1st century BC

A gold penannular bracelet comprising two gold bars twisted about their own axis and twisted around each other into a penannular form; applied loop finials each with high-relief La Tène comma-leaf ornament to the outer faces and pellets to the upper face, shallow channel to the underside. 25.77 grams, 77mm (3"). Very fine condition.

£10,000 - 14,000

EUR 11,520 - 16,130
USD 13,700 - 19,180

Provenance
Property of a Hertfordshire, UK, lady; by descent from her mother Marilyn Timberlake of Watford; previously the property of her grandfather, Mr Leslie Derek Timberlake; prior to that acquired by her great grandfather, Leslie Edward Timberlake in continental Europe in the late 1950s; accompanied by a four page examination report number G17121 by metal specialist Igor Goro dated 17 January 2021; and an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no.168260/07/12/2020; this lot has also been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.163441-10100.

Literature
See Jope, E.M., Early Celtic Art in the British Isles, 2 vols, Oxford, 2000; see also Farley, J. and Hunter, F., Celts Art and Identity, London, 2015.

Footnotes
The design of the piece is strongly reminiscent of the gold torcs from Ipswich, Suffolk (Jope, plate 114a, 116-7i) which feature a similar expansive La Tène design to the loops and similar two-band shank.



336

336
IRON AGE SILVER MOUSTACHED HEAD MOUNT
1st millennium BC

A silver male bust modelled in the round with distinctive annular eyes, wedge-shaped nose above a crescent moustache, high cheek-bones and prominent chin, with detailing to the ears and textured hair, trumpet-shaped base; pierced to the back of the head. 33.3 grams, 35mm (1¼"). Very fine condition.

£3,000 - 4,000

EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
Ex private collection, London, UK; acquired by the collector's grandfather in continental Europe over 70 years ago; thence by descent; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10721-175311.

Literature
Cf. Egg, M. & Stawinoga, G., Das hallstattzeitliche Fürstengrab von Strettweg bei Judenburg in der Obersteiermark, Römisch-Germanisches Zentralmuseum, Forschungsinstitut für Vor- und Frühgeschichte, 1996; Krön, P.(ed.), Die Kelten in Mitteleuropa, Salzburg, 1980.

Footnotes
The head is formed as a mount with a hole for attachment in the flange and another to the rear of the head. These fixing points suggest that the head once appeared attached to a larger movable object. Stylistically, the moustache and wide annular eyes recall some details found on later Iron Age items such as the Gundestrup cauldron and the Strettweg Cult Waggon. The latter, a bronze miniature cult vehicle, features a group of warriors and horsemen protecting a large nude female who supports a dish on her head, the whole edifice forming a wheeled stand and offering platform. Similar combinations of staring eyes and drooping moustache are found on a range of objects from Central and Northern Europe including the stone head from Mšecké Žehrovice, Czech Republic; the antlered 'Cernunnos' figure on the Gundestrup Cauldron, Denmark (Krön, p.69); anthropomorphic sword-hilts from Gampelen, Switzerland (Krön, p.118) and Chatillon-sur-Indre, France (Krön, p.90).

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337
DANUBIAN SILVER VOTIVE STATUETTE COLLECTION
1st-2nd century AD

A mixed group of four silver standing male statuettes modelled in the round, comprising: one wearing robe and sash, one arm by side, the other offered forwards, with oval-shaped face, full beard and detailing to hair and feet; one with round face wearing a priest's robe exposing the upper torso, one arm by side, the other holding a *patera*, with detailing to the beard, hair, face and feet; one with oval-shaped face, short hair and beard, naturalistic detailing to the facial features, long robe with horizontal layering, one arm missing, the other held by his side, cradling a palm-symbol of victory; one figure with a squat head with full-length robe, holding a satchel over shoulder and a *patera*. 42.7 grams total, 27-39mm (1 - 1½"). Fine condition. [4]
£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.

338
BRONZE AGE BATTLE-AXE WITH SPIKED DISC
Mid 16th-mid 13th century BC

A bronze axehead comprising a tubular socket with external facets, a slender, curved blade with rounded cutting edge, spike to the rear with broad disc; mounted on a custom-made stand. 519 grams total, 27cm including stand (10½"). Very fine condition.
£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
Property of a private New York collection, acquired from a Swiss gallery; ex Swiss private collection, acquired on the Swiss art market, 1990; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10658-174368.

Literature
See Cleveland Museum of Art, Bronze Age Battle Axe from Hungary, Purchase from the J. H. Wade Fund 1988.3, for a comparable example.

339
BRONZE AGE LOOPED AND SOCKETTED AXEHEAD
1st millennium BC

A bronze axehead with ellipsoidal and collared socket, facetted loop, flared cutting edge and V-shaped facet to each face, flanked by two chevrons. 205 grams, 95mm (3¾"). Very fine condition.
£200 - 300 EUR 230 - 350
USD 270 - 410

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

340
BRONZE AGE LOOPED AND SOCKETTED AXEHEAD
1st millennium BC

A bronze axehead with ellipsoidal collared socket, facetted loop, flared cutting edge and V-shaped facet to each face, flanked by two 'chevrons. 230 grams, 95mm (3¾"). Very fine condition.
£200 - 300 EUR 230 - 350
USD 270 - 410

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

341
BRONZE AGE BRITISH LOOPED AND SOCKETTED AXEHEAD
1st millennium BC

A bronze axehead with irregular square-section socket, collar, rectangular section loop and slightly flared blade. 154 grams, 76mm (3"). Fine condition.
£250 - 350 EUR 290 - 400
USD 340 - 480

Provenance
Ex A. Cotton collection, Hampshire, UK, 1980s.

Literature
Cf. Schmidt, P.K. & Burgess, C.B., The Axes of Scotland and Northern England, Prähistorische Bronzefunde, Ab. IX, vol. 7, Munich, 1981, p.223-239, for type.


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342
BRONZE AGE BALKAN FLAT AXE
13th-12th century BC

A flat bronze axe, the cutting blade arranged at a right-angle, the slimmer pick-adze point separated from the blade by a rhomboid-shaped central extension. 232 grams, 17cm (6¾"). Fine condition.
£200 - 300 EUR 230 - 350
USD 270 - 410

Provenance
Ex Japanese private collection, formed 1970-2010.

Literature
See Stoyanov, T., Sinope as a Trading and Cultural Agent in Thrace during the Classical and Early Hellenistic Periods, in Ancient Civilizations from Scythia to Siberia, 16 (1), 2010, pp.405-558 fig.1, n.11,13, for similar types.

Footnotes
This type of axehead belongs to categories used both for war and for work.

343
BRONZE AGE RIVETTED DAGGER BLADE
2nd millennium BC

A bronze dagger blade with broad median rib, rounded tip, scooped shoulders pierced to accept a hilt. 128 grams, 25cm (10"). Fine condition.
£200 - 300 EUR 230 - 350
USD 270 - 410

Provenance
Property of a Buckinghamshire, UK, gentleman; acquired in Germany before 2000.

344
BRONZE AGE RIVETTED DAGGER BLADE
1st millennium BC

A bronze dagger blade, lentoid in section with rounded tip, attachment holes to the shoulders, stub tang. 146 grams, 20cm (8"). Fine condition.
£200 - 300 EUR 230 - 350
USD 270 - 410

Provenance
Property of a Buckinghamshire, UK, gentleman; acquired in Germany before 2000.



345

345
CELTIC CORNER STONE FACE
1st century BC-1st century AD

A carved stone corner-piece with three-line frame around a caricatured human face with bulging eyes and cheeks, gaping ellipsoidal mouth. 2.3 kg, 19cm (7½"). Fine condition.
£350 - 450 EUR 400 - 520
USD 480 - 620

Provenance
Property of a Cambridgeshire, UK, collector (1922-2019); previously in the Walter Steinberg collection, London, UK; acquired London art market in early 1960s.

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Saxon Viking & Germanic

Lots 346 - 388

Also see lots 1701 - 1772



346

346
SCANDINAVIAN VIKING TORTOISE BROOCH AND NECKLACE SET
9th-11th century AD

A female brooch and necklace assemblage comprising: a matched pair of bronze tortoise brooches each with a shallow dome bearing low-relief zoomorphic ornament, narrow flange, transverse bar and catch to the reverse; attached double-link chain suspended between two trefoil pendants with attached chains supporting an axehead amulet, an ear-scoop, a pendant with addorsed horse-heads and dangles to the lower edge, an equal-arm brooch, a latch-lifter, a fire steel, a male mask amulet; separate restrung necklace of glass and other spacer beads with rock-crystal cylindrical beads and gold-in-glass drum-shaped beads, three rock crystal cabochons in silver frames. 435 grams total, 8-84.5cm (3 - 33¼"). Fine condition. [4]

£3,000 - 4,000

EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10712-175093.

Literature
Cf. Ewing, T., Viking Clothing, Stroud, 2007, p.25; Arbman, H., Birka I: Die Gräber, Uppsala, 1940, pl.62; MacGregor, A. et al., A Summary Catalogue of the Continental Archaeological Collections, Oxford, 1997, item 4.1.

Footnotes
Female costume in the early middle ages in northern Europe usually included a pair of brooches worn high on the chest with a swag of beads slung between them and attachment chains or cords from which were suspended various tools (needle-case, ear-scoop, nail-cleaner, shears) and amulets. The purpose of the pins was to fasten the shoulder-straps of the hangeroc, a pinafore dress, to the kirtle beneath.

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347
VIKING HORSE PENDANT WITH CHAIN DROPS
9th-12th century AD

A bronze pendant with the body formed as a pair of profile horse-heads with low-relief detailing, loop between the shoulders, six rings to the lower edge each with a short chain and lozengiform dangle; accompanied by a custom-made display stand. 310 grams total, 21cm including stand (8¼"). Fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
Literature Cf. Golubeva, L.A., Zoomorfniye Ukrasheniia Finno-Ugrov, Moscow, 1979, pl.6, item 4, for similar.

348
VIKING HORSE PENDANT WITH CHAIN DROPS
10th-12th century AD

A bifacial bronze pendant with the body formed as a pair of profile horse-heads with low-relief detailing, loop between the shoulders, six rings to the lower edge each with a chain and webbed-foot dangle; accompanied by a custom-made display stand. 275 grams total, 21cm including stand (8¼"). Fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
Cf. Golubeva, L.A., Zoomorfniye Ukrasheniia Finno-Ugrov, Moscow, 1979, pl.6, item 4, for type.

349
VIKING HORSE PENDANT WITH CHAIN DROPS
10th-12th century AD

A bronze pendant with openwork rectangular body comprising horizontal rows of geometric motifs and low-relief ropework detailing, six rings to the lower edge, each with a short coiled figure of eight loop and webbed-foot dangle; two suspension loops to the reverse; accompanied by a custom-made stand. 233 grams total, 20cm including stand (8"). Fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
Cf. Golubeva, L.A., Zoomorfniye Ukrasheniia Finno-Ugrov, Moscow, 1979, pl.6, item 4, for similar.











350
VIKING HORSE PENDANT WITH CHAIN DROPS
10th-12th century AD

A bronze pendant with ship-shaped(?) body of low-relief chevrons between borders, tripartite ropework 'mast' with domed discoid terminal above, two suspension loops to the body and four clusters of coiled columns with loops, each with a spherical dangle with opening; accompanied by a custom-made display stand. 212 grams total, 20cm including stand (8"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
Cf. Golubeva, L.A., Zoomorfniye Ukrasheniia Finno-Ugrov, Moscow, 1979, pl.6, item 4, for type.

351
VIKING BROOCH WITH CHAIN DROPS
10th-12th century AD

A bronze discoid brooch with openwork bands of geometric motifs, ribbed rectangular plaque at the apex with four applied coils, suspension loop to the central rim, with articulate tongue, eight loops to the lower edge, each with double figure-of-eight coiled loop and duck's foot dangle; accompanied by a custom-made display stand. 213 grams total, 19.5cm including stand (7¾"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
Cf. Golubeva, L.A., Zoomorfniye Ukrasheniia Finno-Ugrov, Moscow, 1979, pl.6, item 4, for type.

352
VIKING STANDING FREYR STATUETTE
9th-12th century AD

A bronze figure of a standing male with legs bent outwards, erect penis gripped by the hands, elongated head with pellet eyes, moustache and headdress; mounted on a custom-made stand. 92 grams total, 70mm including stand (2¾"). Fine condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
See discussion in Price, N., 'What's in a name? An archeological identity crisis for the Norse gods (and some of their friends)' in Andrén, A., Jennbert, K., Raudvere, C. (eds.), Old Norse Religion in Long-term Perspectives: Origins, Changes, and Interactions, Lund, 2006.

353
FINNO-UGRIC MASK MOUNT
9th-12th century AD

A bronze appliqué mask with raised lentoid eyes, triangular nose and small mouth, surmounted by the head of a hawk; mounted on a custom-made stand. 165 grams total, 16cm including stand (6¼"). Fine condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
Cf. Sedov, B.B., Finno-Ugri i Balti v Epokhi Srednevekovija, Moscow, 1987, plate LXXXIX, for type.

354
FINNO-UGRIC FIGURAL MOUNT
9th-12th century AD

A bronze mount formed as a facing figure with ropework border to the face, arms held across the chest; pierced at the ears for attachment; mounted on a custom-made stand. 260 grams total, 18cm including stand (7"). Fine condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
Cf. Sedov, B.B., Finno-Ugri i Balti v Epokhi Srednevekovija, Moscow, 1987, plate LXXXII, item 3.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

355
FINNO-UGRIC BELT MOUNT SET WITH BEAR AND RAMS
9th-12th century AD

A belt mount set comprising: three square-shaped mounts, each consisting of four domed disks with ropework borders, suspension loop to the reverse of each disc; six rectangular mounts, each with two parallel rows of four tiered domes between ropework borders, and four suspension loops to the reverse; one buckle plate with piriform body, D-shaped head and articulate tongue, the body with openwork design of two butting ram's heads above a bear's head and forepaws, with detailing. 368 grams total, 32-93mm (1¼ - 3¾"). Fine condition. [10]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.



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356
SCANDINAVIAN VIKING JOINED MALE AND FEMALE PENDANT
10th-13th century AD

A bronze appliqué or pendant comprising two leaf-shaped facing figures each with fishtail hands and feet, scaphoid head with lentoid eyes and overlapping scales to the brow. 16.1 grams, 53mm (2"). Very fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
Cf. Finno-Ugrian male-female pendant in Sedov, B.B., Finno-Ugri i Balti v Epokhi Srednevekovija, Moscow, 1987, plate LXXXII, item 4, for type.



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357 ‡
VIKING MYTHOLOGICAL SKOLL AND HATI PENDANT
9th-11th century AD

A bronze Scandinavian amulet pendant formed as the foreparts of two addorsed canines, possibly the wolves Skoll and Hati; children of Fenrir, who was in turn the son of the god Loki. 22.2 grams, 48mm (2"). Very fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From a private German collector in Munich; previously acquired in Europe in the late 1980s.



357

358
VIKING DECORATED BROOCH
10th-12th century AD

A bronze brooch comprising a conical hoop with beaded base and rim, small bronze pin, bands of vertical punchmarks; to the lower edge an arc of latticework with pellet ornament developing to two loops and lateral rails joined by a horizontal suspension bar. 36 grams, 56mm (2¼"). Fine condition. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
Cf. Sedov, B.B., Finno-Ugri i Balti v Epokhi Srednevekovija, Moscow, 1987, tables XX, and LI, for development of the type.

Footnotes
The brooch incorporates the hoop and securing pin and an ornamental plaque beneath with loops and bar from which chains were suspended supporting duck-foot and other pendants.



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359
MEROVINGIAN GILT RADIATE-HEADED BROOCH SET WITH BEADS
6th century AD

A female brooch and bead assemblage comprising: a matched pair of gilt bronze bow brooches, each a D-shaped headplate with seven radiating knops, beaded border and scroll panel, shallow bow, triangular footplate with lateral bands of bird-heads, geometric panel and facing-mask finial, ferrous pin with pin-lugs and catch to the reverse; restrung group of graduated glass beads with marvered trail and other decoration. 230 grams total, 10-23cm (4 - 9"). Fine condition. [3]

£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10726-175113.

Literature
See Beck, H. et al., Fibel und Fibeltracht, Berlin, 2000, for discussion; Heynoswki, R., Bestimmungsbuch Archaeologie: Fibeln, Munich, 2012, type 3.24.2.3.

360
ANGLO-SAXON SQUARE-HEADED BROOCH
6th-7th century AD

A bronze bow brooch comprising a rectangular headplate with integral flanges and border of Style I animal ornament, central pierced-lozenge motif; the bow shallow with three vertical bands and central roundel; the footplate square with similar motif, zoomorphic lappets and transverse ribbed band; the finial a triangular panel with raised boss eyes, addorsed birds to the edges and pelta-shaped finial; to the reverse, two pin lugs and catchplate. 66 grams, 14cm (5½"). Extremely fine condition. Excessively rare type, probably unique.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Found Suffolk, UK.

Literature
Cf. similar brooch from Darlington in MacGregor, A. & Bolick, E., A Summary Catalogue of the Anglo-Saxon Collections (Non-Ferrous Metals), item 12.35; lozengiform motifs also appear on the square-headed brooch from Linton Heath (Suffolk) in Hines, J., A New Corpus of Anglo-Saxon Great Square-Headed Brooches, item 113.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



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361
SCANDINAVIAN VIKING EQUAL-ARM BROOCH
9th century AD

A bronze equal-arm brooch (Aagård Type III A, P58) with central lozenge, symmetrical scooped flanges with low-relief geometric ornament and trefoil finial, raised circular sockets, remains of ferrous pin to the reverse with lugs and catch, copper-alloy suspension ring attached to a loop to one pierced socket. 21.5 grams, 79mm (3"). Fine condition.

£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
See Aargaard, G-B., Gleivasrmige Spangen in Arwidsson, G. (ed.), Systemastische Analysen der Graberfunde Birka II:2, Stockholm, 1986; Kershaw, J.F., Viking Identities. Scandinavian Jewellery in England, Oxford, 2013, item 3.50.

362
SCANDINAVIAN VIKING EQUAL-ARM BROOCH
9th century AD

A bronze equal-arm brooch (Aagård Type III A) with central segmented boss, symmetrical flanges with low-relief geometric ornament and trefoil finial, raised studs to the panels of the trefoils and the central boss, pin to the reverse with lugs and separate rivetted catch (ancient repair?), single link from a copper-alloy suspension chain attached beside the pin-lug. 32.7 grams, 73mm (3"). Fine condition.

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
See Aargaard, G-B., Gleivasrmige Spangen in Arwidsson, G. (ed.), Systemastische Analysen der Graberfunde Birka II:2, Stockholm, 1986; Kershaw, J.F., Viking Identities. Scandinavian Jewellery in England, Oxford, 2013, item 3.50.

363
VIKING RUS ENAMELLED TEMPLE PENDANT WITH ANIMALS
10th-12th century AD

A gilt-bronze *kolt* temple pendant with hinged hoop, D-shaped body with champ-levé enamelled ornament to both faces, a dog advancing left to one face and another facing right to the other. 9 grams, 26mm (1"). Fine condition.

£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
See Pekarska, L., Jewellery from Princely Kiev and Byzantine Influence, in Entwistle, C. & Adams, N., Intelligible Beauty, Recent Research into Byzantine Jewellery, London, 2010.


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364
VIKING RUS ENAMELLED TEMPLE PENDANT WITH BIRD
10th-12th century AD

A bronze *kolt* temple pendant with hinged hoop, D-shaped body with champ-levé enamelled ornament to both faces, one an advancing bird with raised tail, the other a floral crescent. 12.6 grams, 30mm (1¼"). Fine condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
See Pekarska, L., Jewellery from Princely Kiev and Byzantine Influence, item 2, in Entwistle, C. & Adams, N., Intelligible Beauty, Recent Research into Byzantine Jewellery, London, 2010.

365
ANGLO-SAXON GILT BUTTON BROOCH
6th century AD

A gilt bronze button brooch of Avent's Class A(ii) with flange to the rim, inner collar, central helmetted mask with scaphoid mouth; remains of lug and catch to the reverse. 2.4 grams, 16mm (¾"). Very fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a West Sussex, UK, gentleman; found by his grandfather in West Sussex in the early 1990s.

Literature
See Avent, R. & Evison, V.I., Anglo-Saxon Button Brooches in Archaeologia, vol.CVII, 1982, p.79.

Footnotes
Avent's Classes A(i) and (ii) differ mainly in the details of the mouth.

366
ANGLO-SAXON GILT SAUCER BROOCH
6th century AD

A gilt-bronze saucer brooch with flange to the rim, inner band of running scrolls around a pentagonal central panel; remains of catch and pin-lugs to the reverse. 11 grams, 26mm (1"). Fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a West Sussex, UK, gentleman; found by his grandfather in West Sussex in the early 1990s.

Literature
Cf. MacGregor, A. & Bolick, E., A Summary Catalogue of the Anglo-Saxon Collections (Non-Ferrous Metals), Oxford, 1993, item 2.15.

367
ANGLO-SAXON SAUCER BROOCH
6th century AD

A bronze saucer brooch with flange to the rim, central field of quadrants with heart-shaped raised motifs, catch and pin-lug to the reverse. 11.9 grams, 29mm (1"). Fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a West Sussex, UK, gentleman; found by his grandfather in West Sussex in the early 1990s.

Literature
Cf. MacGregor, A. & Bolick, E., A Summary Catalogue of the Anglo-Saxon Collections (Non-Ferrous Metals), Oxford, 1993, item 2.48.

368
OTTONIAN GILT APPLIQUE WITH FANTASTIC BIRD
10th-11th century AD

A gilt-bronze discoid appliqué with a fantastic bird standing left, head arched backwards and breathing fire, enclosed within a circular border, all in relief. 14.6 grams, 45mm (1¾"). Fine condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From the private collection of a London antiquarian; acquired on the London art market in the 1980s.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



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SCANDINAVIAN PRE-VIKING GILT SILVER BROOCH WITH ENTWINED ANIMALS

7th century AD

A gilt-silver disc-shaped brooch with quadrilobe design formed from interlaced lines with four 'eyes' and four pellet-in-annulet features, within a beaded border; the reverse with pin, catchplate and two further loops, through one of which a silver wire with twisted joint ring runs. 29.3 grams, 66mm (2½"). Very fine condition. [No Reserve]

£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance

From a central London collection; previously in a European collection formed 1979-1989.

Literature

Cf. MacGregor, A. et al., A Summary Catalogue of the Continental Archaeological Collections (Roman Iron Age, Migration Period, Early Medieval), Oxford, 1997, item 2.2; Metropolitan museum of Art, New York, accession number: 53.48.6.

Footnotes

This Scandinavian Vendel period brooch precedes the Viking Era both in history and art style, as we can observe the use of box and disc brooches in both eras. There were lively contacts with continental Europe, and the Scandinavians continued to export iron, fur and slaves; in return they acquired art and innovations, such as the stirrup. Some of the riches were probably acquired through the control of mining districts and the production of iron. The rulers had troops of mounted elite warriors with costly armour, since their graves were found with stirrups and saddle ornaments of birds of prey in gilded bronze with encrusted garnets. The geometric and interlaced pattern was popular especially in Scandinavia, although we can find ornaments with similar motifs among continental Germanic people. Abstractly designed brooches like this were fashionable until larger and more massive Viking oval and drum brooches replaced them.

370

PRE-VIKING GILT SILVER PENDANT WITH ENTWINED BEAST

7th century AD

A gilt-silver disc-shaped pendant with a stylised beast formed from interlaced lines within a dashed ropework border, which continues to the sides of the integral suspension loop. 14.5 grams, 45mm (1¾"). Very fine condition. [No Reserve]

£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance

From a central London collection; previously in a European collection formed 1979-1989.

Literature

Cf. MacGregor, A. et al., A Summary Catalogue of the Continental Archaeological Collections (Roman Iron Age, Migration Period, Early Medieval), Oxford, 1997, item 2.2; Metropolitan museum of Art, New York, accession number: 53.48.6.

371

SCANDINAVIAN VIKING GILT EQUAL-ARM BROOCH WITH SILVER RIVETS

9th century AD

A silver-gilt equal-arm brooch of Aagård Type III A, with central segmented boss, symmetrical tongue-shaped scooped flanges with Borre Style low-relief facing bearded mask beneath an openwork finial formed as a female figure(?) with fists placed against the ears; silver rivets; ferrous pin to the reverse with lugs and catch. 47.2 grams, 83mm (3¼"). Very fine condition.

£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance

From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10713-175110.

Literature

See Aargaard, G-B., Gleivasrmige Spangen in Arwidsson, G. (ed.), Systemastische Analysen der Graberfunde Birka II:2, Stockholm, 1986.



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373



374



375

372
SCANDINAVIAN VIKING SILVER EQUAL-ARM BROOCH
9th century AD

A silver equal-arm brooch of Aagård Type III A, with central segmented boss, symmetrical lozengiform scooped flanges with Borre Style low-relief geometric ornament and trefoil finial ferrous pin to the reverse with lugs and catch, short length of copper-alloy suspension chain attached to a loop to the reverse. 52.4 grams, 13cm (5"). Fine condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From the family collection of a UK gentleman, by descent in the early 1970s; previously acquired before 1960.

Literature
See Aargaard, G-B., Gleivasrmige Spangen in Arwidsson, G. (ed.), Systemastische Analysen der Graberfunde Birka II:2, Stockholm, 1986; Kershaw, J.F., Viking Identities. Scandinavian Jewellery in England, Oxford, 2013, item 3.50.

373
VIKING SILVER PENDANT WITH FILIGREE SCROLLS
9th-11th century AD

A silver filigree pendant with elaborate decoration; a central pelletted motif surrounded by four wave-like double ropework scrolls with pellets in the field within a ropework border; apex loop above with triple ropework lines separating rows of pellets. 3.97 grams, 33mm (1¼"). Very fine condition. [No Reserve]
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From a central London collection; previously in a European collection formed 1979-1989.

Literature
See Arbman, H., Birka I: Die Gräber, Uppsala, 1940, for discussion and comparable examples; see Sedov, B.B., Finno-Ugri i Balti v Epokhi Srednevekovija, Moscow, 1987, for discussion and comparable examples.

374
VIKING SILVER PENDANT WITH FILIGREE SCROLLS AND GEMSTONE
9th-12th century AD

A silver disc pendant with integral loop; the disc with applied concentric bands of filigree ropework, granules and volute scrolls surrounding a central ellipsoid cell with inset amber cabochon, filigree and granulation to the loop. 4 grams, 39mm (1½"). Very fine condition. [No Reserve]
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From a central London collection; previously in a European collection formed 1979-1989.

Literature
Cf. Sedov, B.B., Finno-Ugri i Balti v Epokhi Srednevekovija, Moscow, 1987, plate XV, for type.

375
VIKING SILVER JELLINGE REGARDANT BEAST PENDANT
10th century AD

A discoid silver pendant with integral loop, openwork regardant Jellinge style beast with tendrils and border. 3.12 grams, 32mm (1¼"). Fine condition. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From a central London collection; previously in a European collection formed 1979-1989.

Literature
Cf. Korshyn, V.E., Yazicheskiye Priveski Drevniye Rysi X-XIV Vekov, Moscow, 2013, type J.2.02.

Timeline Auctions Est.1858
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376
VIKING SILVER STAMPED PENDANT WITH CROSS
9th-11th century AD

A discoid silver pendant with ribbed suspension loop, raised central boss with equal-arm cross, three concentric bands of stamped decoration of pellets-in-rectangles, Z-motifs and pellets. 6.22 grams, 39mm (1½"). Fine condition. [No Reserve]

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From an East London collection; previously in a collection formed between 1990-2000.


376

377
VIKING SILVER PENDANT WITH ROCK CRYSTAL AND CROSS DROPS
9th-11th century AD

A silver pendant comprising: ovoid rock crystal centrepiece; D-section silver frame with incised ropework detailing, filigree band at the junction with the sheet-silver sleeve, suspension loop with the ends wound around the shank; three loops to the lower edge each with a twisted wire link and pendant equal-arm cross pommee, all with stamped ornament to the obverse and two with incised cross motif to the reverse. 64 grams, 12.5cm (5"). Fine condition. [No Reserve]

£1,800 - 2,400 EUR 2,070 - 2,770
USD 2,470 - 3,290

Provenance
From a central London collection; previously in a European collection formed 1979-1989.

Literature
Cf. Thunmark-Nylén, L., Die Wikingerzeit Gotlands II: Typentafeln, Stockholm, 1998, pl.170, items 15-20, for type.


377

378
VIKING SILVER PENDANT WITH AGATE
9th-11th century AD

A silver amuletic pendant with irregular agate gemstone and free-running coiled loop suspended on a twisted wire hoop with coiled terminals; silver granules within the agate and circumferential bands of stamped pellet-in-triangle and other motifs to the body. 4.83 grams, 45mm (1¾"). Fine condition. [No Reserve]

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From a central London collection; previously in a European collection formed 1979-1989.


378

379
MIGRATION PERIOD SILVER GILT HOUND APPLIQUÉ
6th century AD

A sheet silver appliqué of an advancing canine with parcel-gilt rectangular panel to the shoulder and similar spiral to the hip; eye and curled tail pierced for attachment; mounted on a custom-made stand. 18 grams total, 39mm including stand (1½"). Very fine condition.

£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Property of an English gentleman; previously in a private UK collection since the 1980s.


379



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380
FRANKISH SILVER BUCKLE WITH GOLD AND GARNET SETTINGS
6th-7th century AD

A silver shield-on-tongue buckle and plate; plate and loop divided into decorative cells, the raised interlaced edges with rows of punched triangles, two pairs of opposing beast-heads to the short edges; each cell with an inset gold plate with filigree swirls and inset garnets; five domed gold bosses to the outer edges of the plate, each with a filigree collar; remains of attachment lugs for the leather belt to the underside. 223 grams, 15cm (6"). Fine condition.

£5,000 - 7,000 EUR 5,760 - 8,070
USD 6,850 - 9,590

Provenance
From the private collection of a London antiquarian; previously in a private UK collection since 2010; formerly in a private Belgian collection; ex Marcus Hollersberger, Munich, Germany, since at least 1987; accompanied by an archaeological expertise by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10719-175465.

Literature
See Die Franken, Wegbereiter Europas, Mainz, 1996; Perin, P., 'Aspects of Late Merovingian Costume in the Morgan Collection' in From Attila to Charlemagne: arts of the early medieval period in the Metropolitan Museum of Art, New York, 2000; Menghin, W., The Merovingian Period. Europe Without Borders, Berlin, 2007.

Footnotes
In 1959, the archaeologist Michel Fleury discovered the rich grave of Queen Arnegonda, the wife of King Clothars I (511-562) and mother of King Chilperich I (562-584 AD), underneath the cathedral of St. Denis near Paris, the traditional burial place of the central French royalty since the age of Clovis I. The queen was buried in a sarcophagus and dressed in a purple-coloured silk skirt, held in place by a large leather belt that had a sumptuously decorated buckle plate and counter-plate. The length of our plate and buckle (15cm) matches with the one of the queen (16cm) and it is highly possible that it belonged to a noblewoman of the period, maybe a royal maiden of the Frankish Aristocracy.

381
VIKING GOLD TWISTED BRACELET
9th-12th century AD

A penannular gold bracelet with twisted gold hoop and tapering looped terminals, each with a coiled wire 'sleeve' and coiled discoid plaque. 7.05 grams, 71mm (2¾"). Very fine condition.

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From the collection of a Surrey gentleman; acquired 1970-1980.

Timeline Auctions *Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

382
OTTONIAN GOLD RING WITH BEAST
9th century AD

A gold finger ring with narrow hoop, triangular shoulders with niello-filled detailing, disc bezel with beaded border, regardant beast with leaf-shaped tail and random spotting to the flank, pellet eye, notched mane reserved on a niello field. 3.82 grams, 21.62mm overall, 18.83mm internal diameter (approximate size British N½, USA 6¾, Europe 14.35, Japan 13) (1"). Very fine condition.

£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From the private jewellery collection of a UK gentleman; acquired from a London coin fair in the early 1990s; previously in a South German collection; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10731-175422.

Literature
Cf. Wilson, D.M., Anglo-Saxon Ornamental Metalwork 700-1100 in the British Museum, London, 1964, item 1, for type and 92-95, for decoration.


382

383
VIKING TWISTED GOLD PLAITED RING
10th-12th century AD

A twisted gold finger ring with tapering shank formed as two twisted rods. 4.38 grams, 26.13mm overall, 19.27mm internal diameter (approximate size British R, USA 8½, Europe 18¾, Japan 18) (1"). Fine condition. [No Reserve]

£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From a private UK collector; previously the property of an East Anglian collector; acquired in Europe in the late 1940s.

Literature
Cf. Johnson, C.E., A Typological Assessment of Late Anglo-Saxon and Viking Age Finger-Rings from Britain Dating from AD 600-1100, MA dissertation, UCL, 2014, item 25 (Boynton, PAS reference MCL-40E866); Williams, G., Pentz, P. & Wemhoff, M., Vikings Life and Legend, London, 2014, item 18.

Footnotes
In the Viking world, the status that an individual might achieve through personal qualities, war ability, social position and wealth, whether inherited or acquired through his own efforts, was enhanced by valuable clothing and finely worked jewellery produced predominantly of gold or silver.


383

384
VIKING GOLD NAIL RING
9th-12th century AD

A penannular gold finger ring formed with square-section shank with one tapering end, the other with a biconvex stud; band of applied granules to the outer face. 2.63 grams, 21.91mm overall, 18.16mm internal diameter (approximate size British N, USA 6½, Europe 13.72, Japan 13) (1"). Very fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex Japanese gentleman's collection, deceased, 1970-2015.


384



385

385
MEROVINGIAN GOLD AND GARNET LUNAR PENDANT
5th-8th century AD

A gold pendant with lunate body separated into three cells, each holding an inlaid garnet, ribbed suspension loop above, loop at each terminal holding a figure-of-eight-shaped loop, sheet-gold floral pendant with raised central circular cell holding garnet cabochon, two dangles with beads between coiled collars and sheet-gold disc below. 1.65 grams, 44mm (1¾"). Fine condition. [No Reserve]
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From a North London collection in the 1980s.

Literature
See Arrhenius, B., Merovingian Garnet Jewellery, Sweden, 1985, p.65, for a pendant with comparable elements.



386

386
VIKING GOLD ELF-SHOT PENDANT WITH HACK INSERT
9th-12th century AD

A gold amuletic pendant formed as a miniature axehead with conical sleeve and loop with ribbed collar. 1.48 grams, 17mm (¾"). Very fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex Japanese gentleman's collection, deceased, 1970-2015.



387

387
VIKING AMBER MOUSE PENDANT
9th-12th century AD

A carved amber pendant in the form of a mouse eating food held in its paws, forelegs outstretched, back legs tucked beneath the body, tail held to one side of the body, head angled downwards towards front paws, with rounded ears; pierced for attachment. 3.7 grams, 22mm (1"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex deceased gentleman, his collection formed 1970-1999; thence by descent.



388

388
VIKING IRON SILVER INGOT MOULD
9th-10th century AD

An iron mould for casting silver ingots, D-shaped in section; the mould with triangular handle to one end. 500 grams, 34.5cm (13½"). Fair condition. [No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an Essex antiques gallery; formerly in a 1980s private collection.

Timeline Auctions Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



Medieval Post Medieval & Christian

Lots 389 - 467

Also see lots 1773 - 2017



389

RENAISSANCE BUST OF MARCUS AURELIUS

Late 16th century AD

An impressive life-size portrait of the Emperor Marcus Aurelius, the head and neck carved from black marble, the lower part carved from alabaster of Circeo; the hair arranged in thick waves, full beard dressed in two layers; wearing muscled armour with a large winged Gorgoneion at the breast, the left shoulder covered by military cloak fastened by a round brooch; an armour shoulder strap detailed on the right shoulder with a row of round lappets from the under cuirass visible from beneath a strap. 64.1 kg, 59.5cm (23½"). Fine condition.

£40,000 - 60,000

EUR 46,090 - 69,130

USD 54,810 - 82,210

Provenance

From the private collection of an Oxfordshire, UK, gentleman; acquired from a local auction in Marseille, France; formerly part of the estate of a deceased old French family collector; accompanied by an archaeological report by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10607-174161.

Literature

See Fittschen, K., 'Sul ruolo del ritratto antico nell'arte italiana' in Setis, S., Memoria dell'antico nell'arte italiana, ed., vol.II, Turin, 1985; Favaretto, I., 'La fortuna del ritratto antico nelle collezione venete di antichità: originali, copie e invenzione,' in Bolletino d'Arte LXXVIII,, no.79, May-June, 1993, pp.68-72; Bava, A.M., Le Meraviglie del mondo, le collezioni di Carlo Emanuele I di Savoia, Genova, 2016, p.233, fig.86.

Footnotes

During the 16th century, antique sculpture and architecture became a popular subject matter for artists and sculptors. Various sets of imperial busts were commissioned from the Della Porta workshops in Rome during the second half of the 16th century, Marcus Aurelius being one of the most represented. In 16th century AD, the Court of the Duchy of Savoy, housed a bust of Marcus Aurelius described as being 'a bearded man, with cloak fastened on the right shoulder', today visible in the collection of the Castle of Racconigi (inv.R3097). Our sculpture corresponds to the last ancient portrait type of Marcus Aurelius, created between 169 and 176 AD.

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



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390

390
ROMANESQUE STONE CAPITAL
12th century AD

A substantial carved limestone pillar capital for an architectural column or pier, decorated with dense vegetation motifs, tapering swags or garlands, a reef-knot motif above and leaves; unworked to the reverse. 73.8 kg total, 51cm including stand (20"). Fine condition.
£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Property of a Kensington gentleman; acquired from Holz Artles, 25 April 2015, lot 83; formerly in a French collection; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10686-174372.

Literature
Cf. Toman, R., Romanesque Architecture, Sculpture, Painting, Cologne, 1997, p.31, for discussion.

391
MEDIEVAL CORBEL FROM THE PRIORY OF MOUTIERS SAINT JEAN
Late 13th century AD

A carved limestone corbel capital with moulded upper edge, female head with centre-parted flowing hair ending in a curled band, vertical vine section with leaf and lateral slot; from the Priory of Moutiers Saint Jean, Burgundy, France. 23.2 kg, 42cm (16½"). Fine condition. [No Reserve]
£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
Ex central London gallery; previously with Salles des Ventes Pillet, 1 July 2007, lot 168.

392
MEDIEVAL CORBEL OF A LINCOLNSHIRE WOMAN FROM WYKEHAM CHAPEL
Early 14th century AD

A corbel carved with a stylised female head, a section of moulded column to the rear; from the chapel at Wykeham, Weston, Lincolnshire, UK. 34.7 kg, 47cm (18½"). Fine condition. [No Reserve]
£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Ex central London gallery; previously with Tomasso Brothers, London, UK, in 2008.

Footnotes
Wykeham is a deserted medieval village (DMV) in the parish of Weston, South Holland district of Lincolnshire. The chapel of Saint Nicholas was built in 1311 from limestone. It became a free chapel at the Dissolution of the Monasteries. The roof collapsed in 1782 and the chapel is now a roofless shell.

393
MEDIEVAL ARCHITECTURAL GARGOYLE
13th century AD

A carved stone gargoyle with deep rectangular reservoir to the rear and angled spout; the outer surface carved as a feline head with stub nose, flattened triangular ears, broad mouth with puckered lips, carinated chin; French workmanship, Pyrenees region. 60.7 kg, 48cm (19"). Fine condition. [No Reserve]
£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Ex central London gallery; previously with Jean-Emmanuel Prunier, 23 January 2011, lot 89.

Footnotes
A 'gargoyle' is a carved grotesque figure or head with a bowl and spout, designed to convey collected rainwater away from the walls of a building. They are sometimes fantastical animals, less often humorous depictions of humans or domestic animals.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



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394
MEDIEVAL ARCHITECTURAL GARGOYLE
13th century AD

A carved stone gargoyle with deep rectangular reservoir to the rear and angled spout; the outer surface carved as a feline head with triangular nose, pricked triangular ears, broad mouth with puckered lips, carinated chin; French workmanship, Pyrenees region. 52.5 kg, 46cm (18"). Fine condition. [No Reserve]

£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Ex central London gallery; previously with Jean-Emmanuel Prunier, 23 January 2011, lot 88.

Footnotes
A 'gargoyle' is a carved grotesque figure or head with a bowl and spout, designed to convey collected rainwater away from the walls of a building. They are sometimes fantastical animals, less often humorous depictions of humans or domestic animals.


395

395
MEDIEVAL LION AND BEAR STATUE PAIR
11th-12th century AD

A pair of large carved stone animal figures comprising: a lion standing on a rectangular D-section base; the animal's back is curved, its haunches rounded, head held erect and broad mane extending from the neck onto the shoulders and chest; a large guardian male bear statue modelled standing on an integral domed rectangular base; the animal has a stocky frame and shoulders, strong forepaws, rounded haunches and genitals, large head with conical muzzle and incised nostrils; both figures from the Provence region of southern France. 141.4 kg total, 67-80cm (26½ - 31½"). Fine condition; some restoration to the bear. [No Reserve]

£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
Ex central London gallery; previously with Jean-Emmanuel Prunier, 15 April 2012, lot 64; formerly in the Bruneton collection, France; accompanied by an archaeological report by Dr. Raffaele D'Amato for the lion.

Literature
See Eusebio, R. M., La voce delle cattedrali, Bari, 2010, for discussion.


396

396
MEDIEVAL FRENCH MARBLE HEAD OF AN ANGEL
12th-15th century AD

A carved head of an angel; the round face with smiling expression with small dimples to cheeks, long wavy hair covering the ears, a grape vine woven into the hair; remains of pigment in the recesses throughout; mounted into an old custom-made wooden display stand. 7.2 kg, 25.5cm including stand (10"). Fine condition.

£4,000 - 6,000 EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Previously with Ancient Resources, Montrose, California, September 2017; formerly in a private US collection, since 1990s; accompanied by a scholarly note TL5357 by Dr Ronald Bonewitz; this lot has also been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10503-171765.

Literature
See Sauerlander, W., Gothic sculpture in France, 1140-1270, New York, 1972; see Joubert, F., La sculpture gothique en France. XIIe-XIIIe siècles, Paris, 2008; see Kasarska, L., La sculpture de la façade occidentale de la cathédrale de Laon. Eschatologie et humanisme, Paris, 2008.


397

397
MEDIEVAL HEAD OF AN ANGEL
Late 14th century AD

A carved stone head of an angel with band of wavy locks above the brow, ovoid face with soft features; mounted on a custom-made stand; from Bourbonnais, France. 15.6 kg total, 44cm including stand (17¼"). Fair condition. [No Reserve]

£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
Ex central London gallery; previously with Sotheby's, New York, 8 June 2007, lot 401.

Timeline Auctions Est.1858

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398

398
RENAISSANCE MARBLE TORSO OF VENUS
16th century AD and earlier

A torso of Venus carved from veined marble, the goddess depicted standing nude with flat reverse, the voluptuous body with naturalistic detailing and slightly bent forwards with the weight carried on the left leg; the torso believed to have been reworked from a Roman original; mounted on a custom-made display stand. 61.3 kg total, 67cm including stand (26½"). Fine condition.

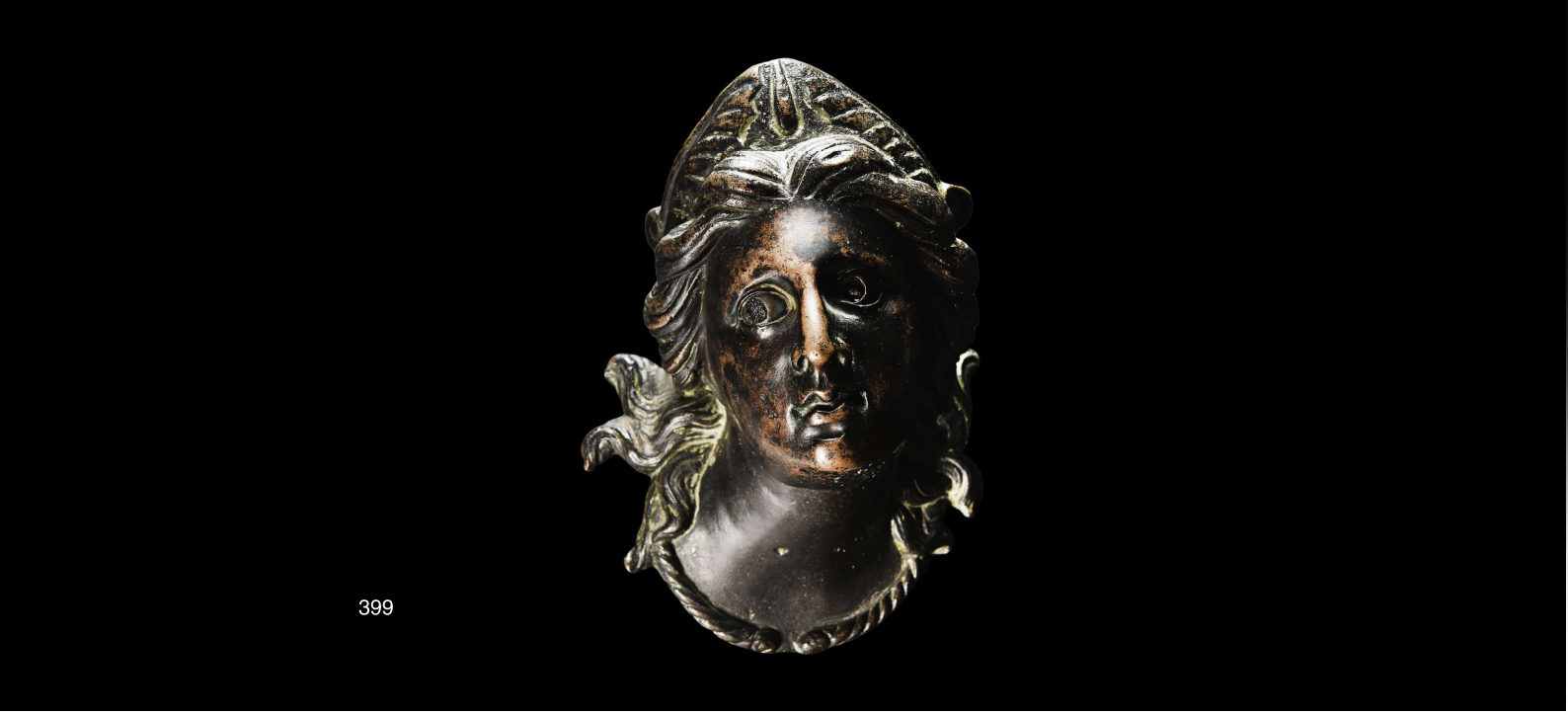
£4,000 - 6,000

EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Property of a Kensington gentleman; acquired from Cornette de Saint CYR, Paris, 12 December 2012, lot 128 (€7,500); formerly in a French collection; accompanied by an archaeological expertise by Dr Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10661-174373.

Literature
See Pryce, F.N., Smith, A.H., Catalogue of Greek Sculpture in the British Museum, London, 1892-1928; cf. Jules Formigé, 'Note sur la Vénus d'Arles', in Comptes rendus des séances de l'Académie des inscriptions et belles-lettres, 55,8, 1911, pp.658-664; La Rocca, E., Le tranquille dimore degli dei, (catalogo mostra), Roma, 1986, pp.79-82, on the Esquiline Venus; Favaretto, I., Menegazzi A., Un museo di antichita' nella Padova del Cinquecento. La raccolta Marco Mantova Benavides all'Universita' di Padova, Roma, 2016.

Footnotes
This torso is similar to the famous Venus of Arles, a Roman sculpture of 1st century AD,discovered in the remains of the ancient Roman theatre of Arelates. It can be hypothesised that, like the sculptures from Arles, it originally represented a youthful female figure, maybe the goddess Venus, with naked legs (or legs wrapped in a cloak) and a naked torso. In her raised right hand she was probably holding fruit, while in her left she probably held a mirror. The position of the left arm excludes the possibility that the model was the Venus Esquiline. The fact that the statue offered here was not reworked in the round, but only on the front, (the reverse is unworked), suggests that she was possibly intended as a decorative element for a fountain, or simply as a workshop exercise.



399



400

399
HELMETTED HEAD OF VICTORY WITH TORC
18th century AD or earlier

A bronze head of Victory, hollow to the reverse, with flowing locks of hair swept back, diadem with scroll detailing, slender twisted torc to the neck; the pupils of the eyes reamed and filled with black glass; mounted on a custom-made wooden stand. 2.4 kg total, 29.3cm including stand (11½"). Fine condition.

£600 - 800
EUR 690 - 920
USD 820 - 1,100

Provenance
Property of a Hertfordshire, UK, gentleman; acquired from J. Hruby, Vienna, in 1975.

400 ‡
ROMANESQUE PRICKET CANDLESTICK LION PAIR
Late 11th-12th century AD or later

A pair of substantial bronze lions probably from the base of a lamp or pricket candlestick, each having a strong body, short legs with shallow paws, large eyes emerging under a voluminous mane, sculpted with full curls with scroll-like endings; a notch at three sides in the middle of the body indicating that the lion served as foot for a larger object. 5.5 kg total, 17cm each (6¾"). Fine condition. [2]

£4,000 - 6,000
EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Property of an Austrian private collector since the 1970s; accompanied by an archaeological report by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10573-172369.

Literature
See Swarzenski, G., 'A Romanesque Aquamanile in the Guennol Collection' in Brooklyn Museum Bulletin 4:1-10, New York, 1949; Glass, A., 'A Medieval Bronze Lion' in Gesta, Pre-Serial Issue. Annual of the International Center of Romanesque Art Inc., Chicago, 1963, pp.1-3; Gabrieli, F. & Scerrato, U., Gli Arabi in Italia, Milano, 1989.

Footnotes
Lions were a favourite subject of Roman art and frequently appeared on cornices and on enriched mouldings. Sometimes they served as waterspouts in the atria of Roman houses. The use of a lion head as a decoration declined in the west during the 5th century AD, but was revived again in the 9th century in Carolingian art (see the bronze doors at Aachen). It is probable that a bar connected the two holes of both of these statues and that they were likely used as bases of a lamp or a pricket candlestick. Swarzenski said that 'the artistic aims of Romanesque sculpture found their purest expression in these small works in metal, ivory, enamel and miniature painting which often surpass the official formal achievements of the monumental arts.'

Timeline Auctions *Est.1858
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401

401
FRENCH REPOUSSÉ BOX WITH SAINTS
16th century AD

A box composed of bronze repoussé panels variously depicting two crowned double-headed eagles with 'M' on breast, surrounded by stars, facing within roundels with floriate edge borders to the hinged lid; similar identical eagle to each panel of the ends; frieze of four standing figures within arches to front panel including nimbate Saint John Evangelist, nimbate Christ, a mitred archbishop, perhaps representing the local main Saint, and a nimbate armoured saint with pseudo-classical Roman armour and crossed flag, possibly representing St George; the panels which are believed to be French are fixed to a rectangular wood casket and fabric linings of 19th century date, with lock without key. 1.7 kg, 27.5 x 17 x 16cm (10¾ x 6¾ x 6¼"). Fine condition.

£2,500 - 3,500

EUR 2,880 - 4,030
USD 3,430 - 4,800

Provenance
From the private collection of an Oxfordshire, UK, gentleman; previously from the private property of a Dulwich school academic; formerly in a private museum collection; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10650-174163.

Literature
See similar style plaques on a casket from France in the Metropolitan Museum of Arts, accession no.41.100.194.

Footnotes
As was typical in the Middle Ages and Renaissance, the line between religious and secular subject matter is fine. Here, an imperial symbol - the eagle - is represented alongside Jesus and the saints. The style is certainly French, like shown on a similar casket from the 14th century in the MET. However the shape of the figures is clearly later, and points to a dating at the first half of the 16th century. If so, the represented bishop could be the French Patron, Saint Denis. Inside the lid of this casket, the letter M inside the crowned eagle must relate to the original royal or noble owner or giver.



402



403

402
VERY LARGE MEDIEVAL STAINED GLASS PANEL SHOWING THE STONING OF SAINT STEPHEN
Circa 1520 AD

A very large painted glass panel depicting the martyrdom scene of the stoning of Saint Stephen outside the city walls set in a leaded wooden frame; the Saint is represented standing with the monastic tonsure, dressed like a Franciscan Deacon; two of his tormentors, stone him to death, while a third tormentor, sword in hand and cap on the ground, contemplates the scene while drinking from a narrow goblet. 8.9 kg, 105 x 68.5cm (41½ x 27"). Fair condition, repaired. [No Reserve]

£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Ex central London gallery; previously with Hotel des Ventes de Metz, 16 February 2020, lot 344.

403
MEDIEVAL STAINED GLASS PANEL WITH NOBLES
1540-1550 AD

A composite painted glass panel with three heads and a dark blue field, all within a red glazed frame; workshop in Northern France, perhaps Rouen. 1.3 kg, 38cm (15"). Fine condition, repaired. [No Reserve]

£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Ex central London gallery; previously with Roy Grosvenor Thomas, New York, USA, to 1923, whereby acquired by S. Vernon Mann, New York and Great Neck, New York, to 1932; his sale, American Art Association, 1932, lot 253.

404
MEDIEVAL STAINED GLASS PANEL WITH TEMPLE SCENE
15th century AD

A painted glass composite panel depicting the Presentation of Christ in the Temple; Austrian workshop. 5.9 kg, 74.5 x 50cm (29¼ x 19¾"). Fine condition, repaired. [No Reserve]

£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
Ex central London gallery; previously with Bonhams and Butterfields, 10 June 2013, lot 4310.

405
MEDIEVAL STAINED GLASS PANEL OF A SAINT
15th-16th century AD

A painted glass composite panel with bust-length figure of a bearded saint wearing a travelling hat; French workmanship. 797 grams, 31cm (12¼"). Fine condition, repaired. [No Reserve]

£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Ex central London gallery; previously with Woolley & Wallis Salisbury, 03 October 2018, lot 27.

406
MEDIEVAL ROYAL ARMS STAINED GLASS PANEL
Late 15th century AD

A composite panel of medieval stained glass elements with heraldic, calligraphic and other ornament; central lozenge with the royal arms of England; quarterly, three lions passant gardant and three fleurs-de-lys; lead surround and framing. 1.2 kg, 37.5 x 29cm (14¾ x 11½"). Fine condition. [No Reserve]

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex central London gallery; previously with Monastery Stained Glass, Northamptonshire, UK, in 1999.

407
STAINED GLASS PANEL WITH SAINT ANDREW
16th-17th century AD

A rectangular glass panel in a lead frame with painted image of Saint Andrew standing with his saltire cross in a landscape; Southern Low Countries workshop; rings for suspension to the upper edge. 100 grams, 13.7cm (5¼"). Fine condition, repair to one corner. [No Reserve]

£200 - 300 EUR 230 - 350
USD 270 - 410

Provenance
Ex central London gallery; previously with Dreweatts, 9 December 2015, lot 161; by direct family descent from Sir Thomas Neave, the second baronet (1761-1848).

Timeline Auctions Est.1858

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408
MEDIEVAL STAINED GLASS PANEL OF GUILLAUME DE MONTMORENCY
16th century AD and later

A painted glass composite panel depicting a donor figure of Guillaume de Montmorency (1452-1531) wearing a pendant of St Michael slaying the dragon; French workmanship; 16th century fragments with 19th century additions. 1.7 kg, 51.2cm (20¼"). Fine condition, repaired. [No Reserve]

£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
Ex central London gallery; previously with Timothy Ffytche, sale 1 June 2005, lot 3651.

409
STAINED GLASS PANEL WITH SAINT BARBARA
18th-19th century AD

A round glass panel with painted image of St. Barbara standing beside a castle tower, in a lead frame with band of dense foliage decoration, two lateral suspension loops; Netherlands workmanship. 1 kg, 31cm (12½"). Fine condition, repaired. [No Reserve]

£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
Ex central London gallery; acquired from a London dealer, in 2013.

410
MEDIEVAL STAINED GLASS PANEL OF SAINT JAMES THE GREAT
1520-1530 AD

A circular glass panel with lead surround and suspension rings; painted image of St. James the Great standing in a landscape with travelling cloak and staff, band of scallops to his shoulders and a scallop badge to his hat; from a Netherlands workshop. 347 grams, 22.5cm (9"). Fine condition, repaired. [No Reserve]

£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Ex central London gallery; previously with Sotheby's, London, UK, 14 June 1996, lot 181; formerly in the Bruce J. Axt collection, Altadena, California; before that with James W. Newton, San Antonio, Texas, USA.

411
MEDIEVAL STAINED GLASS PANEL OF A SAINT
15th-16th century AD

A round painted glass panel depicting a saint standing holding a banner in one hand and a book in the other; Southern Low Countries workshop. 391 grams, 25cm (10"). Fine condition. [No Reserve]

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex central London gallery; previously with Hannams, 23 August 2017, lot 573.

412
MEDIEVAL STAINED GLASS PANEL WITH FEMALE SAINTS
1500-1520 AD

A circular glass panel with lead frame and red glazed outer rim; central section with heads of two female saints; French workmanship. 332 grams, 23cm (9"). Fine condition. [No Reserve]

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex central London gallery; previously with Galerie de Chartres, 8 March 2009, lot 61.

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410



411



412



413

413
CRUSADER JEWELLED SILVER-GILT ALTAR CROSS
12th-13th century AD

A large solid silver Outremer altar or processional cross with gilt detailing, the arms of the cross on the obverse encrusted with inset gemstone cabochons including ruby, garnet, carnelian and others, each in a gilt setting, an internal cross formed of small seed pearls threaded through a wire and affixed to the cross by small rings, holes to the arms for hosting a separate Corpus Christi, engraved gilt inscriptions 'IHS' for Jesus and 'INRI' for Jesus of Nazareth, King of the Jews, to the upper arm; the reverse with five ornamented medallions and foliage decoration; short triangular tang. 1.06 kg, 37.5cm (14¾"). Very fine condition, some restoration. Rare.

£4,000 - 6,000
EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Property of a UK gentleman; acquired from a European gentleman in 2014; previously in an old European family collection since the 1980s; accompanied by a report by historian and archaeologist Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10575-173067

Literature
See Thorbecke, J., Das Reich der Salier 1024-1125, Germany, 1992.

Footnotes
The form and styles employed in the obverse of this cross are typically western Latin, while the reverse is clearly inspired by oriental models, from Armenia or Byzantium. The cross thus represents a symbiosis of both cultures, possibly produced in the Outremer Crusade States or in the Kingdom of Cilicia-Armenia. The presence of the Corpus Christi on the cross excludes its use within the Orthodox Church; its use in one of the Latin States in the East is more plausible. The shape of the cross is clearly inspired by German Medieval models, such as the crosses of Herimann, or Saint Mary of Lily from North-Westphalia (Thorbecke, 1992, pp.395-396, 429-430), or the Theodericus cross from Mainz (Thorbecke, 1992, pp.393-395). The same style of inscription is visible on a cross at Padeborn. Richly decorated crosses with inset precious stones, heirs of Carolingian art, are visible in the Holy Roman Empire treasures of Hessen, Ornabrück and Münster (Thorbecke, 1992, pp.365ff.)

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414

414
MEDIEVAL CRUSADER SILVER DIADEM WITH CROSSES AND FLOWERS
11th-13th century AD

A rectangular sheet-silver diadem with rounded terminals, divided by pointillé borders into ten segments, each presenting a pointillé saltire, Christian cross or floral design comprised of lozengiform petals; both terminals pierced for attachment. 12.4 grams, 40.5cm (16"). Very fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of a London collector; from her family's private collection; formerly with a London gallery; acquired in the 1990s.

415
MEDIEVAL THOMAS BECKETT PILGRIM'S BADGE
14th-15th century AD

A group of components from a lead-alloy pilgrim's badge from the shrine of Thomas Beckett at Canterbury; the archbishop shown with a conical mitre and cross fourchée above, bands of beaded detailing to the body; mounted on a collector's card with label. 8.1 grams total, 17-37mm (¾ - 1½"). Fair condition. [3, No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From the private collection of J. Layne, 1990s.

Literature
Cf. Spencer, B., Pilgrim Souvenirs and Secular Badges, Woodbridge, 2010, item 118c, for type.

416
MEDIEVAL FRENCH DOOR LOCK
Late 15th century AD

An iron lock-plate for a substantial door, rectangular with openwork panels to three outer edges; raised inner border with hatched blocks, the median one pivoting to reveal the keyhole; French workmanship; mounted on a custom-made stand. 1 kg total, 19 x 16cm including stand (7½ x 6¼"). Fair condition. [No Reserve]
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Ex central London gallery; previously with Pellettieri Associates, in 1999.

417
MEDIEVAL ST ETHELDREDA'S CHURCH FLOOR TILE WITH CROWNED LION
Late 13th-14th century AD

A rectangular ceramic floor tile with white crowned lion rampant; from St Etheldreda's Church, West Quantoxhead, Somerset, England. 930 grams, 14 x 14cm (5½ x 5½"). Fair condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery; previously with Rosebery's, 10 September 2013, lot 255 (part).



415



416



417



418



419



420



421

418
MEDIEVAL ST ETHELDREDA'S CHURCH FLOOR TILE WITH SPREAD EAGLE
Late 13th-14th century AD

A rectangular ceramic floor tile with white eagle motif; from St Etheldreda's Church, West Quantoxhead, Somerset, England. 1 kg, 14 x 14cm (5½ x 5½"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery; previously with Rosebery's, 10 September 2013, lot 255 (part).

419
MEDIEVAL FLOOR TILE WITH INTERLACED DESIGN
15th-16th century AD

A rectangular ceramic floor tile with cream interlace pattern, French workmanship. 831 grams, 14 x 14cm (5½ x 5½"). Fair condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery; acquired on the London art market in 2015.

420
MEDIEVAL ENGLISH FLOOR TILE WITH FLEUR-DE-LYS
14th-15th century AD

A rectangular ceramic tile with while geometric fleur-de-lys motif to two quadrants and an arc with smaller similar motifs to the others, English workmanship. 471 grams, 11 x 11cm (4¼ x 4¼"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery; previously with Sworders, 4 March 2014, lot 15.

421
MEDIEVAL ENGLISH FLOOR TILE SET WITH GRAPEVINES
14th century AD

A group of four ceramic floor tiles with white vesica and grapevine motif, English workmanship. 1.5 kg total, 10.5 x 11cm each (4 x 4¼"). Fine condition. [4, No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery; previously with Sworders, 4 March 2014, lot 12.

Timeline Auctions Est.1858

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422
MEDIEVAL ARMORIAL FLOOR TILE FROM PICCOLOMINI LIBRARY
Dated 1502 AD

A rectangular ceramic maiolica armorial floor tile, depicting the arms of a cardinal(?) on a white field comprising a rococo armorial shield beneath a *fiocchi* broad-brimmed hat with lateral pendant tassels; taken from the Piccolomini Library, Siena. 446 grams, 12 x 12cm (4¾ x 4¾"). Fine condition, some restoration. [No Reserve]

£200 - 300

EUR 230 - 350
USD 270 - 410

Provenance
Ex central London gallery; previously with Christie's, South Kensington, 1 October 2013, lot 315, with old Christie's label to the reverse.

Literature
See 'Ecclesiastical Heraldry' in Neubecker, O., Heraldry: Sources, Symbols and Meaning, London, 1976, p.237ff.

Footnotes
Beside the cathedral of Siena is the Piccolomini Library which contains many treasures including illuminated books and frescoes by Bernardino di Betto, also called Pinturicchio, using designs based on the work of Raphael, depicting scenes from the life of Enea Silvio Piccolomini who became Pope Pius II from 1458. Construction of the building began in 1492; the floor is believed to have been tiled in 1502.


422

423
MAIOLICA BOWL WITH HORSEMAN
Early 16th century AD

A ceramic maiolica bowl with dimpled centre and broad raised rim; pattern of concentric scales surrounding a wreath enclosing a landscape with advancing armed horseman wearing a helmet and gorget, shield in the left hand and raised sword in the right; underside with vessica motifs on a hatched field, central florid 'P' motif surrounded by dots and crescents; from Faenza, Italy. 753 grams, 27.5cm (10¾"). Fine condition, with some old fine cracking. [No Reserve]

£400 - 600

EUR 460 - 690
USD 550 - 820

Provenance
Ex central London gallery; previously with Hampel Kunstauktion, 25 March 2015, lot 181.


423

424
MAIOLICA BOWL WITH 'MERMAID'
15th-16th century AD

A ceramic maiolica bowl with carination and ribbing to the underside, broad flange rim with radiating painted segments of brown and green surrounding a central panel depicting a flat-fish with profile human head on a hatched field with vegetation; probably made in Orvieto, Italy. 903 grams, 27cm (10½"). Fine condition, repaired. [No Reserve]

£400 - 600

EUR 460 - 690
USD 550 - 820

Provenance
Ex central London gallery; previously with Hampel Kunstauktion, 25 March 2015, lot 177.


424

425
MAIOLICA DISH WITH LADY
17th century AD

A ceramic maiolica dish with lustrous glaze, low flared foot, depicting the bust of a woman on a blue field wearing a yellow cap; after the 'In Castel Durante' painter. 503 grams, 24cm (9½"). Fine condition, repaired. [No Reserve]

£400 - 600

EUR 460 - 690
USD 550 - 820

Provenance
Ex central London gallery; previously with Carl D. Lobell, circa 2000.

Literature
Cf. maiolica dish attributed the 'In Castel Durante' painter in the Metropolitan Museum of Art, accession number: 1975.1.1084.


425



426

426
LATE RENAISSANCE FRESCO WITH JUDITH BEHEADING HOLOFERNES
Late 16th-early 17th century AD

A French monumental stone fresco with a painted biblical scene of Judith, holding the severed head of Holofernes by the hair with her left hand, her right hand raised towards the golden rays of God on the upper left hand corner of the fresco; her maid standing on the other side of the body of the Assyrian general, holding a bag to accept the bearded head, a curved scimitar behind the head, laying atop the body; Judith dressed in a red dress with Venetian floral lace trim on the décolletage and black puffy sleeves, gold teardrop-shaped earrings in her ears, black pearl necklace and a red bow on her dressed hair; the maid dressed in a simple black dress and a necklace with a pendant; the fresco in an octagonal frame with small gussets, a rosette to each triangular corner section; mounted in a wooden box frame. 115 kg total including frame, 105.5 x 92cm (41½ x 36¼"). Fair condition.

£12,000 - 17,000

EUR 13,830 - 19,590
USD 16,440 - 23,290

Provenance
From the private collection of an Oxfordshire, UK, gentleman; acquired from an auction house in South West France; formerly in an old French family collection; accompanied by a historical report by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10612-174162.

Literature
See Straussman-Pflanzer, E., Violence & Virtue. Artemisia Gentileschi's 'Judith Slaying Holofernes', Yale, 2013; cf. 'Judith with the head of Holofernes' of Francois Verwilt (1610-1691 AD) in 80782 Worldcat 1231.

Footnotes
The well-known story of Judith and Holofernes was a very frequent subject in the paintings of the 16th and 17th centuries. In the book of Judith, Holofernes, commander of the invincible Assyrian armies, was about to destroy the Jewish city of Bethulia. When all the citizens were ready to surrender, a young and attractive widow, Judith, went to the Assyrian camp in the company of her handmaid, pretending to find refuge and salvation near the powerful commander of the enemy armies. With her beauty, she seduced Holofernes, and when he after a drunken party, fell asleep, Judith cut off his head with the commander's own sword, leaving the camp undisturbed with her maid. Upon her return to Bethulia, Holofernes' head was hung on the city walls and Judith was honoured and respected until the end of her days.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



427

427
MEDIEVAL GOLD 'THE GIFT OF LOYAL LOVE' POSY RING
Mid-late 15th century AD

A superb gold posy ring with band of shallow D-section form, the exterior with alternating diagonal bands of raised pellets and raised panels with incuse lines, these panels appearing to be in a paler gold than the background, between raised beaded circumference edges; the interior engraved with Black Letter 'amour leyell' French inscription for 'Loyal Love'. 5.28 grams, 21.75mm overall, 18.55mm internal diameter (approximate size British Q, USA 8, Europe 17.49, Japan 16) (1"). Very fine condition. A large wearable high status gold treasure find.

£4,000 - 6,000

EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
Found with the use of a metal detector near Dorchester, West Dorset, UK, on 30 June 2018; recorded as a find of Treasure under the Treasure Act 1996; accompanied by copies of the report for H M Coroner, Treasure Act receipt, Portable Antiquities Scheme report number DOR-6BA717, a letter from the British Museum disclaiming the Crown's interest in the find and an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174167/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10669-174137.

Literature
See Evans, J., English Posies and Posy Rings, OUP, 1931, this inscription is not represented in her lists but providing useful information on the subject; see Oman, C., British Rings, 800-1914, London, 1974, pl.21, A, for similar external ornament on a ring of the same period.

Footnotes
Many medieval rings of this type bearing inscriptions use French words and terms; French is sometimes called 'the language of love' and the ring was most probably a gift from a beloved.



428

428
QUEEN ANNE GOLD '(DEATH) IS NO PARTYNG' MEMENTO MORI RING WITH SKULL AND SKELETON
Dated 1702 AD

A gold *memento mori* ring with reserved skeleton on a black enamelled field; the inner face inscribed with a skull representing 'death' and incised italic text 'is no partyng A.F 1702'. 3.93 grams, 20.11mm overall, 17.40mm internal diameter (approximate size British N, USA 6½, Europe 13.72, Japan 13) (¾"). Very fine condition.
£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From the private jewellery collection of a UK gentleman; acquired from a London coin fair in the early 1990s; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10729-175315.

Literature
Cf. Scarisbrick, D., Rings: Jewelry of Power, Love and Loyalty, London, 2007, item 229, for type.



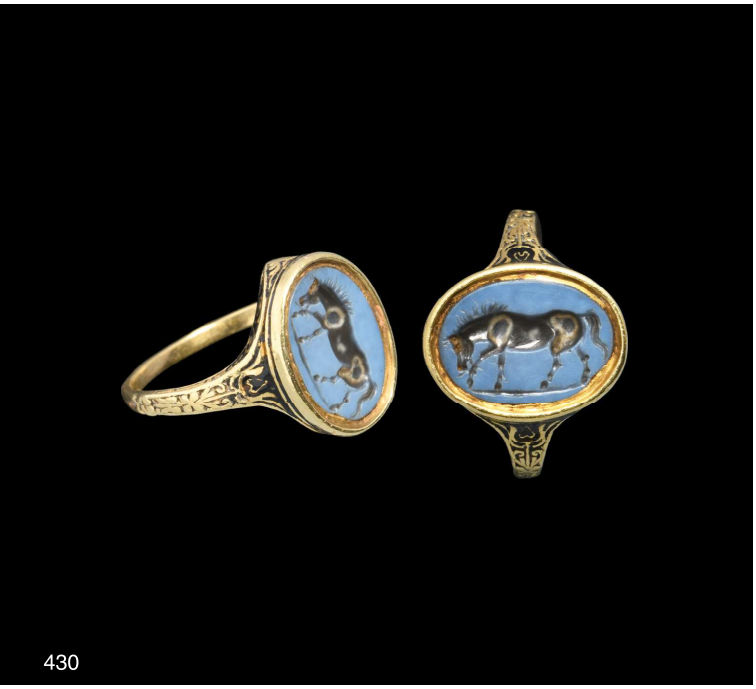
429

429
'THE LITTLE WEIGHTON' ENGLISH MEDIEVAL GOLD RING
12th-13th century AD

A gold finger ring with slender tapering D-section hoop, expanded shoulders and oval-shaped bezel featuring an equal-armed cross with pellet in each angle. 1.49 grams, 17.38mm overall, 15.29mm internal diameter (approximate size British G½, USA 3½, Europe 5.55, Japan 5) (¾"). Fine condition, part of hoop restored.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Found whilst searching with a metal detector on 8 March 2020 in the Little Weighton area, East Riding, Yorkshire, UK; recorded with the Portable Antiquities Scheme with database number YORYM-981B8, and disclaimed under the Treasure Act with reference 2020 T330; accompanied by a copy of the Treasure Report to H M Coroner for East Yorkshire.

Literature
Cf. the Portable Antiquities Scheme Database, object numbers: BM-16EF92, for a broadly comparable example dated to the 13th century AD; PUBLIC-317903, for a similar bezel with a cross, dated to the 13th century; SWYOR-81D4C2, for a medieval ring bearing a cross with pellet in each angle, also found in Yorkshire and dated 1300-1600; HAMP-B6F1E9, for a 13th-15th century AD ring decorated with crosses with pellets in angles; cf. Chadour, A.B., Rings. The Alice and Louis Koch Collection, Volume I, Leeds, 1994, item 576, for a 12th-13th century ring with similar shoulders and bezel shape.



430

430
STUART PERIOD GOLD SIGNET RING WITH ROMAN GEMSTONE
Mid-late 17th century AD

A superb quality gold signet ring with slender hoop and ellipsoid bezel; the shoulders modelled in relief with black enamelled scrolled detailing continuing to the scooped sides of the bezel and onto a scrolled cross motif to the underside; the bezel a cell with raised rim and inset Roman, 2nd century AD, nicolo intaglio of a horse advancing on a baseline with head lowered. 13.72 grams, 22.51mm overall, 18.20mm internal diameter (approximate size British O½, USA 7¼, Europe 15.61, Japan 15) (1¾"). Very fine condition. Large wearable size.
£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

Provenance
Property of a Harwich, UK, lady; previously with an Aldeburgh, Suffolk, UK, gentleman; formerly with an Aldeburgh lady, part of her old jewellery collection since the early 1960s; accompanied by an expertise by Dr. Raffaele D'Amato and an independent specialist report and valuation by graduate gemmologist and jewellery expert Anna Rogers, GIA GG, BA, Gem-A, ref. no. 174779/24/03/2021; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10649-174779.

Literature
Cf. Chadour, A.B., Rings. The Alice and Louis Koch Collection, volume I, Leeds, 1994, items 787,790, for type, and 321, for the gemstone; Frumusa, G., 'Gemme inedite da scavo della Valle d'Aosta' in Pallas, 83, 2010, pp.35-54; Scarisbrick, D., Rings, jewelry of power, love and loyalty, London, 2013, figs.253,254, for the type; see also Provincia di Venezia, Piccolo Mondo Antico, la collezione glittica Torcellana, Venezia, 2014.


431

431
MEDIEVAL GOLD AND GARNET LOVE RING
13th-15th century AD

A gold ring with slender lozenge-shaped hoop and heart-shaped bezel holding heart-shaped cut and polished garnet, a heart also incised on the reverse of the bezel. 2.43 grams, 19.09mm overall, 16.93mm internal diameter (approximate size British L, USA 5¾, Europe 11.24, Japan 10) (¾"). Fine condition. [No Reserve]
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From a North London collection in the 1980s.


432

432
MEDIEVAL GOLD RING WITH TURRETED MOUNT AND AMETHYST
14th-15th century AD

A gold ring with facetted hoop, expanding at the shoulders to two hexagonal terminals flanked by two hoops supporting a lozengiform setting, holding a facetted amethyst gemstone. 5.75 grams, 24.70mm overall, 15.05mm internal diameter (approximate size British E½, USA 2½, Europe 3, Japan 3) (1"). Fine condition.
£450 - 650 EUR 520 - 750
USD 620 - 890

Provenance
Ex Japanese gentleman's collection, deceased, 1970-2015.


433

433
MEDIEVAL GOLD RING WITH GEMSTONE
14th-15th century AD

A gold finger ring with slender hoop and pie-dish bezel, inset irregular amethyst; possibly Eastern workmanship. 3.27 grams, 22.16mm overall, 14.08mm internal diameter (approximate size British E, USA 2 1/4, Europe 2.41, Japan 2) (1"). Fine condition.
£700 - 900 EUR 810 - 1,040
USD 960 - 1,230

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.

Literature
Cf. Chadour, A.B., Rings. The Alice and Louis Koch Collection, volume I, Leeds, 1994, item 566, for type.



434

434
MEDIEVAL GOLD RING WITH GARNET
13th-14th century AD

A gold finger ring with hollow-formed bezel, inset garnet cabochon. 1.80 grams, 20.97mm overall, 17.21mm internal diameter (approximate size British K, USA 5¼, Europe 9.95, Japan 9) (1"). Fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex Abeilita family collection, 1980-2010.

Literature
Cf. Chadour, A.B., Rings. The Alice and Louis Koch Collection, volume I, Leeds, 1994, item 565.



435

435
ITALIAN GOLD MOUNTED 'PIETRA DURA' FLORAL BROOCH LOCKET
Early-mid 19th century AD

A superbly made Grand Tour Pietra Dura brooch locket of rectangular form, the gold frame with 'fan' ornaments to top and bottom, with scrolls around and rosette below, granule detailing; the central main element being a wonderful quality cut and inlaid jet or black marble hardstone floral bouquet panel depicting a white rose, blue forget-me-nots and pink-tinged white bindweed flowers and buds, with foliage, all from tiny pieces of coloured hardstones including turquoises and agates, each piece delicately outlined in an extremely fine gold cell; the reverse of the piece serving as a locket with rectangular bevelled glass cover and fitted with a pin for wearing as a brooch, also with a hook to the top for suspension as a pendant; presented in a later jeweller's red leather box for 'Lowe and Sons' of Chester. 5.22 grams, 22.78mm overall, 18.21mm internal diameter (approximate size British P, USA 7½, Europe 16.23, Japan 15) (1"). Very fine condition. Rare and desirable in this quality and condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Property of a Harwich, UK, lady; previously with an Aldeburgh, Suffolk, UK, gentleman; formerly with an Aldeburgh lady, part of her old jewellery collection since the early 1960s.

Literature
See Tait, H., 7000 Years of Jewellery, British Museum, 2006, no.557, for an oval Pietra Dura floral brooch pendant.



436

436
GEORGIAN SILVER MEMENTO MORI RING WITH SKULL AND CROSSED BONES
18th century AD

A silver ring with the hoop formed of four lentoid plaques, openwork shoulders with two radiating leaves supporting a large oval bezel frame with scalloped edge, inset with a slightly domed bezel with a central coffin lid with skull, crossbones and a wheel representing fortune, inscription '*memento mori*' and a star surrounding. 17.80 grams, 24.62mm overall, 17.75mm internal diameter (approximate size British O, USA 7, Europe 14.98, Japan 14) (1"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the private collection of a Buckinghamshire gentleman; acquired on the UK art market before 2000.

Footnotes
The motif of a skull and wheel of fortune is Hellenistic in origin. The most striking example of the iconography can be seen in a mosaic from Pompeii, today in The National Archaeological Museum of Naples (inv.no.109982), in which death is presented as the great leveller who cancels out all difference of wealth and class.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's


437

437
GEORGIAN SILVER MEMENTO MORI RING WITH SKELETON LEANING ON TOMBSTONE
18th century AD

A silver ring with D-section hoop, X-motifs and pellets to the shoulders imitating snakeskin; openwork lentoid bezel composed of four fierce serpent heads with gaping jaws and biting the raised oval bezel, intaglio motif of a seated skeleton resting against the side of a tombstone inscribed with 'RIP', skeleton's right hand resting on the ground and left hand holding a bouquet of flowers, flowers laid on the ground in front of the tombstone and other vegetation on the field, '*memento mori*' inscription for 'remember you must die' to the left edge. 7.18 grams, 22.64mm overall, 18.42mm internal diameter (approximate size British O, USA 7, Europe 14.98, Japan 14) (1"). Fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the private collection of a Buckinghamshire gentleman; acquired on the UK art market before 2000.


438

438
GEORGIAN SILVER SKULL RING WITH CLOCK FACE
18th century AD

A silver *memento mori* finger ring with broad hoop and ellipsoid bezel; the hoop with bands of flowers, leaves and tendrils and to the underside the blackletter inscription 'mors certa - hora incerta' for 'death is certain [but the] hour is uncertain'; bezel with central facing skull surrounded by a clock-face arrangement of Roman numerals. 9.72 grams, 24.06mm overall, 18.68mm internal diameter (approximate size British R, USA 8½, Europe 18¾, Japan 18) (1"). Fine condition. A large wearable size.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of a Buckinghamshire, UK, gentleman; acquired after 2000.


439

439
GEORGIAN SILVER MEMENTO MORI RING WITH SKULL
18th century AD

A silver ring with exceptionally broad band, circular raised bezel depicting an incuse facing skull; the band engraved with Gothic 'BREVE ET IRREPARABILE / TEMPUS OMNIBUS VITA' inscription taken from Virgil's Aeneid 'brief and irrecoverable is the time all have of life' in two lines divided by a central segmented band; a punched 'X-above-crescent' maker's mark to the inside. 19.30 grams, 24.13mm overall, 18.33mm internal diameter (approximate size British P½, USA 7¾, Europe 16.86, Japan 16) (1"). Fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From the private collection of a Buckinghamshire gentleman; acquired on the UK art market before 2000.



440

GOTHIC STATUE OF CHRIST AS 'MAN OF SORROWS'

Late 15th century AD

A powerful three-quarter life-size wooden statue of Christ depicted as 'Man of Sorrows', the nearly life-sized Jesus seated on a rock awaiting his immediate crucifixion, the head turned slightly to the left with crown of thorns on his head, suffering expression on his gaunt face, linen cloth covering his hips, hands and legs tied with a heavy rope; detailed carving of the hair and face, muscles with visible veins, traces of polychrome paint. 38 kg, 118cm (46½"). Fine condition. Rare.

£30,000 - 40,000

EUR 34,570 - 46,090

USD 41,110 - 54,810

Provenance

From the private collection of an Oxfordshire, UK, gentleman; acquired from a wealthy Norfolk gentleman circa 2005; previously in an old family collection; accompanied by an archaeological report by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10608-174160.

Literature

Cf. a similar medieval wooden carved statue in the National Museum of Scotland, from South Netherlands, inv.no. A.1971.54; a very similar stone sculpture in the Rouen cathedral in the Saint Joseph Chapel, 15th century AD; see Koechlin, R., & de Vasselot, M., La Sculpture à Troyes et dans la Champagne méridionale au 16me siècle, Paris, 1900; Quarré, P., Le Christ de Pitié en Brabant-Bourgogne autour de 1500 (exhibition catalogue), Dijon, 1971.

Footnotes

The 'Man of Sorrows' is one of the many representations of Christ in religious iconography, caught between his Passion and his Resurrection. The expression comes from a verse in the Book of Isaiah: 'He is despised and rejected of men, a Man of sorrows, and acquainted with grief....'. The word 'sorrows' is always in the plural: תובאכמ שיא (ish makh 'ovot) in the Hebrew Bible and 'vir dolorum' in the Vulgate. In the 15th and 16th century, the image of Christ, awaiting his death seated on a rock of Golgotha, was one of the many forms of this genre. It represents the bound Christ, after having been mocked and scourged by the Roman soldiers, just before he was led away for Crucifixion. This sculpture was carved from oak, as is the example now in Scotland, and presents traces of polychrome under the original patina. These are mainly present in the crevices and pores of the carved wooden surface. This type of representation did not appear before the end of the 14th century, but it was particularly widespread in the 15th century - such as the stone Christ in the cathedral of Rouen.

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



440



441



442



443



444

441
LATE MEDIEVAL FRENCH WOVEN WALL HANGING
16th century AD

A woven textile comprising fleur-de-lis designs; backing fabric. 923 grams, 1.31m (51½"). Fair condition. [No Reserve]
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Ex central London gallery; previously in a UK private collection, Suffolk, UK, in 2001.

442
MEDIEVAL BOOK OF HOURS MANUSCRIPT LEAF WITH DRAGON
Late 14th century AD

A vellum leaf from a Book of Hours from a Paris scriptorium, block of batarde text to each side; red and blue ink and gold leaf to the versals; marginal image of a tree to each side, one with a dragon at the top with gaping jaws. 3.52 grams, 18.5 x 13cm (7¼ x 5"). Very fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex property of a North London gentleman; acquired on the UK art market before 2000.

443
MEDIEVAL ILLUMINATED ENGLISH MANUSCRIPT LEAF
Early 13th century AD

A vellum leaf from a manuscript bible with text in two columns of black lettre batarde script with decorated versal and highlighted initials and marginal ornament in red and blue with some liquid gold; text includes the beginning of the book of Ecclesiastes; drypoint layout ruling. 2.46 grams, 19.5 x 14cm (7¾ x 5½"). Fine condition.
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Property of a North London gallery.

444
MEDIEVAL EASTERN CHRISTIAN MANUSCRIPT PAGE GROUP
14th century AD

A pair of pages (4 folios) from a bilingual Coptic manuscript, written in Coptic Bohairic and Arabic, including an end piece; embellished with star, interlace and foliage motifs; the Coptic text reads: 'ⲓⲏⲥ = Jesus /ⲡⲭ = Christ / ⲩⲥ = Son of ⲑⲥ = God / ⲱ', i.e. 'The One Who is (the only One Who exists). 6.8 grams total, 19.5cm each (7¾"). Fine condition. [2, No Reserve]
£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex central London gallery; previously with Drouot, Boisgirard, 28 April 1997, lot 157 (part).

Literature
Cf. Institut du monde arabe, L'art copte en Égypte: 2000 ans de Christianisme: exposition présentée à l'Institut du monde arabe, Paris, du 15 mai au 3 septembre 2000, Paris, 2000, p.77, no.55.

Timeline Auctions Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

445
MEDIEVAL EASTERN CHRISTIAN MANUSCRIPT PAGE GROUP
14th century AD

A pair of pages (3 folios) from a bilingual Coptic manuscript, in Coptic Bohairic and Arabic, including an end piece; embellished with star, interlace and foliate motifs; part of the Coptic text reads: 'IHC = Jesus /ΠXC = Christ / YC = Son of ΘC God / Ѡ', i.e. 'The One Who is' (the only One Who exists). 10 grams total, 19.5cm each (7¾"). Fine condition. [2, No Reserve]

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
Ex central London gallery; previously with Drouot, Boisgirard, 28 April 1997, lot 157 (part).

Literature
Cf. Institut du monde arabe, L'art copte en Égypte: 2000 ans de Christianisme: exposition présentée à l'Institut du monde arabe, Paris, du 15 mai au 3 septembre 2000, Paris, 2000, p.77, no.55.



445

446
GEORGIAN EROTIC GEMSTONE
18th century AD

An ellipsoid smoky quartz gemstone with intaglio scene of two lovers on a trestle bed, phalli in the field; accompanied by a museum-quality impression. 2.18 grams, 22mm (1"). Fine condition.

£400 - 600 EUR 460 - 690
USD 550 - 820

Provenance
From an important North West London collection; acquired in the late 1980s-early 1990s.



446

447
RUSSIAN ICON WITH JESUS CHRIST
18th-19th century AD

A rectangular wooden board with painted icon on a prepared surface, egg tempera and gesso(?); image of Christ, nimbate and cloaked, within rectangular recess; Russian text around; modern mounting loop to reverse.1.6 kg, 44.5 x 36cm (17½ x 14¼"). Fine condition.

£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
Property of a London lady, part of her family's collection; acquired in the 1970s.



447

448
RUSSIAN ICON OF ST GEORGE AND THE DRAGON
18th century AD or earlier

A rectangular wooden board with painted icon on a prepared surface, egg tempera on gesso(?); polychrome borders framing a scene of nimbate and armoured Saint George, mounted on a white horse, spearing the dragon, text either side of his head; set in a mountainous landscape; the hand of God emerging from a cloud in the upper right hand corner, with text; modern mounts and aged handwriting to the reverse. 1.4 kg, 35 x 30cm (13¾ x 11¾"). Fine condition.

£1,000 - 1,400 EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
Property of a London lady, part of her family's collection; acquired in the 1970s.

Literature
See Buckton, D., Byzantium, Treasures of Byzantine Art and Culture, London, 1994, item 236, for a similar 16th century icon from Crete; see Weizmann, K. et al., The Icon, New York, 1982, for general discussion.



448

449
RUSSIAN ORTHODOX PAINTED ICON OF ST NICHOLAS
18th century AD

A painted icon on a slightly convex rectangular wooden base with mounting slots to the reverse; tempera and gold leaf; facing nimbate image of St. Nicholas in dalmatic with right hand raised in the pax gesture, left hand holding an open bible with Cyrillic text, elaborate saltires to the body and crosses to the chest, embroidered and bejewelled borders; small figure of Christ to the upper left corner, marked 'XC'; Mary to the upper right, marked 'OY'; flanking nimbate figures in the lateral margins, red Cyrillic text flanking the head. 883 grams, 30.5 x 25cm (12 x 9¾"). Fine condition.
£1,800 - 2,400 EUR 2,070 - 2,770
USD 2,470 - 3,290

Provenance
Property of a Surrey gentleman; acquired 2010 from a private European collector living in South Kensington, London, UK; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10624-159743.

Literature
See Weizmann, K. et al., The Icon, New York, 1982, for discussion.

450
GREEK ICON WITH BIRTH OF THE MOTHER OF GOD
19th century AD

A rectangular wooden board with painted icon on a prepared surface, egg tempera and gesso(?); in 16th century style with slender painted border framing a scene depicting the birth of the Mother of God; nimbate Saint Anne reclined in bed, the new born Virgin Mary with nurses below, attendants around; Greek text above; loop to edge of frame for suspension. 1.2 kg, 32 x 27cm (12½ x 10½"). Fine condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Property of a London lady, part of her family's collection; acquired in the 1970s.

451
ETHIOPIAN LARGE TRIPTYCH ICON SHOWING THE CRUCIFIXION
Late 16th century AD

A wooden triptych with recessed back panels and two folding flaps each with a shallow recess; the inner faces with painted crucifixion scene flanked by Nativity and other scenes from the life of Christ above advancing horsemen; Ge'ez script legends in the field. 1.1 kg, 43cm (17"). Fine condition. [No Reserve]
£1,000 - 1,400 EUR 1,150 - 1,620
USD 1,370 - 1,920

Provenance
Ex central London gallery; previously in the collection of Lord McAlpine, in 1996.

Literature
See Heldman, M., Munro-Hay Stuart, C., African Zion, The sacred art of Ethiopia, Yale University Press, 1993, cat.93.

Footnotes
The central theme of this icon is the Crucifixion, dominated by a council of ten apostles, with other scenes of the Christ's life surrounding: the Nativity on the right, the Resurrection on the left, with Jesus grasping the hand of Adam; the middle panels with, on the left, the deposition of the Christ's body in the grave by Nicodemus and Joseph of Arimathea, on the right the three remaining apostles. The left and right corner panels show Saint George and another military saint on horseback. The scheme of this icon follows the pattern of Saint George triptych by Nicolo' Brancaleon. The redemptive sacrifice of Christ is to be see in the pain of Saint Mary and Saint John, who stand as witness beside the cross. Three angels collect the Holy Blood of Christ in their cups demonstrating the Eucharistic significance of the Crucifixion.

452
ETHIOPIAN TRIPTYCH WITH CRUCIFIXION AND SCENES FROM THE LIFE OF CHRIST
1680-1700 AD

A wooden icon with recessed central panel and two folding doors, a red painted cross on the right one; central panel with crucifixion scene with robed Mary and John the Evangelist, two crucified thieves to the rear; left door with nude Adam and Eve reaching up to the Resurrection of Christ, beneath them Christ carrying the cross; right door with Christ apprehended in the garden of Gethsemane with Christ entombed beneath; Ethiopian Ge'ez script legends. 190 grams, 33cm (13"). Fine condition. [No Reserve]
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Ex central London gallery; previously in a UK private collection, in the 1990s.

Literature
See Chojnacki, S., Major Themes in Ethiopian Painting, indigenous developments, the influence of foreign models and their adaptation, from the 13th to the 19th century, Wiesbaden, 1983, pp.172ff, fig.162, for a painting style of late 17th century, early 18th century.

Footnotes
Representations of the Virgin Mary are among the most important iconographic themes in Ethiopian painting, and they stand as a testimony to the fundamental theological, devotional and symbolic role the mother of God has played in the construction of Ethiopian religious beliefs, identity and cultural memory. The main representations are the Nativity, and the presence of Mary at the Crucifixion.

453
LARGE ETHIOPIAN TRIPTYCH OF THE VIRGIN AND CHILD WITH SAINTS AND ANGELS
Mid 17th century AD

A substantial wooden icon with recessed faces to the panels and cord hinges; executed in Gondar style; depicting painted scenes from the life of Christ including the Nativity and crucifixion; central image of the Virgin holding the Divine Child on her left knee, who makes the sign of blessing with his right hand. Escorted by the Archangels Gabriel and Michael, dressed as royal bodyguards and holding swords, Saint Mary appears to preside over a council of twelve apostles at her feet; on the left, Abune Tekle Haimanot; on the left side of the triptych, from top to bottom, the Resurrection of Christ, two saints and Saint George killing the dragon; on the right side, from top to bottom, the Crucifixion, Abune Aregawi, Abune Ewestatios and again Abune Tekle Haimanot with Abba Gabra Manfas Queddus; Ge'ez script legends in the field. 1 kg, 45cm (17¾"). Fine condition. [No Reserve]
£1,000 - 1,400 EUR 1,150 - 1,620
USD 1,370 - 1,920

Provenance
Ex central London gallery; previously in a UK private collection, acquired in the late 1980s.

Literature
See Goodman, E.S., 'Warren M. Robbins and the Founding of the National Museum of African Art' in Tribal Art XIII, 2 (51), 2009, pp.88-95, icon p. 95, no.20.

Footnotes
The Ge'ez inscriptions found on the icons are instrumental in identifying specific individuals, together with some of their specific attributes. For instance, St. George (Bet Gorgis) traditionally rides a white horse.

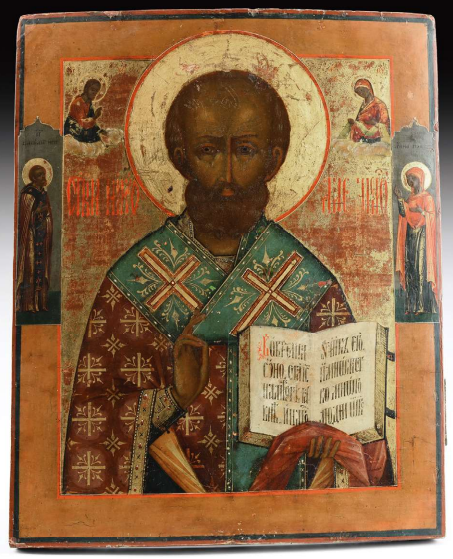
454
ETHIOPIAN PORTABLE WOODEN ICON WITH CHRIST
Mid to late 16th century AD

A portable hinged bifacial wooden icon with a central expanding arm cross carved to one face, within geometric borders, hinged, with paintings on the back of the panel and to the inside of the icon; the second face with cross design incorporating five smaller crosses, within geometric borders; panel hinged, with paintings the the reverse and to the inside of the icon; tubular suspension loop above. 64 grams, 95mm (3¾"). Fine condition. [No Reserve]
£200 - 300 EUR 230 - 350
USD 270 - 410

Provenance
Ex central London gallery; previously in a UK private collection; acquired in London, UK, in the 1990s.

Literature
See Chojnacki, S., 'Notes on Art in Ethiopia in the 16th Century: an Enquiry into the Unknown Author(s)' in Journal of Ethiopian Studies, Vol. 9, July 1971, No. 2 pp. 21-97, figs.22,28.

Timeline Auctions Est.1858
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455
ETHIOPIAN PORTABLE WOODEN ICON WITH NATIVITY AND SAINT GEORGE
17th century AD

A portable wooden icon with a central Latin arm cross carved on both faces, geometric borders, paintings on the inside representing the Nativity and Saint George (Bet Gorgis); the second face with a cross design incorporating five smaller crosses, within geometric borders. 310 grams, 14.5 x 14cm (5¾ x 5½"). Fine condition. [No Reserve]
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Ex central London gallery; previously in a UK private collection, acquired in the late 1980s.

Literature
See Chojnacki, S., 'Notes on Art in Ethiopia in the 16th Century: an Enquiry into the Unknown Author(s)' in Journal of Ethiopian Studies, Vol. 9, July 1971, no.2 pp. 21-97, figs.14,30.

Footnotes
A series of icons of the 16th and 17th centuries clearly represent the Virgin of Santa Maria Maggiore. Sitting on the left arm of his mother, Christ gives a blessing with his right hand and holds a book in his left hand, both details showing a close relationship with the Santa Maria Maggiore version.

456
ETHIOPIAN PORTABLE WOODEN ICON
Late 16th century AD

A portable bifacial wooden icon with a central expanding arm cross carved to one face, within geometric borders, hinged, with paintings on the back of the panel and to the inside of the icon representing the Nativity and Saint George; the second face with cross design incorporating five smaller crosses, within geometric borders; panel hinged, with paintings the the reverse and to the inside of the icon representing the *Anastasis* (Resurrection) and the *Stavrosis* (Crucifixion); tubular suspension loop above. 82 grams, 97mm (3¾"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery; previously in a UK private collection, acquired in London, UK, in 1995.

Literature
See Chojnacki, S., 'Notes on Art in Ethiopia in the 16th Century: an Enquiry into the Unknown Author(s)' in Journal of Ethiopian Studies, Vol. 9, July 1971, no.2, pp.21-97, figs.5,14.

Footnotes
The study of the Ethiopian icons allows us to reconstruct particular aspects of Ethiopian life and material culture in the 15th and 16th centuries, like the military equipment of the Ethiopian cavalrymen. The elaborate caparisons of the 15th century, with characteristic triangular cruppers, usually single collars decorated with bells, cockades between the horses' ears and Turkish stirrups of iron, change in the 16th century with the addition of a second collar, decorated probably with coloured cords, and replacement in several cases of the stirrups by an iron ring to hold the toe. The slanted breast-girth between the front legs of the horse also becomes more common in the 16th century than it was in the 15th century.

457
ETHIOPIAN WOODEN ICON WITH THE PASSION, VIRGIN AND CHILD, AND THE RESURRECTION
16th century AD

A portable wooden diptych icon depicting the Crucifixion with the Virgin and Saint John; the Nativity with Virgin and Child escorted by the angels carrying swords; and the Resurrection, with Christ rising up and bringing Adam and Eve to heaven. 360 grams, 31cm (12¼"). Fine condition. [No Reserve]
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Ex central London gallery; previously in a UK private collection, 2000; formerly with Bill Wright Gallery, New York, USA, in the 1990s.

Literature
See Chojnacki, S., 'Notes on Art in Ethiopia in the 16th Century: an Enquiry into the Unknown Author(s)' in Journal of Ethiopian Studies, Vol. 9, July 1971, no. 2 pp. 21-97, figs.14,20.

Footnotes
The Ethiopian artists of the 16th century conceived the theme of the Crucifixion in the reduced form of containing only the three main persons of the drama - Christ on the cross, Mary on the right and John on the left, both expressing their sorrow. It is not rare for the Crucifixion to be represented in this simplest form, as for example in the icon n.3888 of I.E.S. collection, a model for our icon. To this framework, the artists sometimes added supplementary themes, linked with those in other Christian churches, both Eastern and Western. The most common additional item, as is visible here, is the sun which 'was darkened' (Luke 23:45) and the moon which 'became blood'. The sun and moon are depicted in various ways, in this instance as a plain blue and red circle, although most frequently they were depicted as a circle with human features.

458
ETHIOPIAN BIFOLIUM WITH PAINTINGS OF MIRACLES OF THE VIRGIN MARY
Early 18th century AD

A bifolium with painted scenes from miracles of the Virgin Mary, on the recto two Arab men praying to Mary to be saved from a troubled sea, and receiving a boat, their third companion eaten by a crocodile; on the verso the two men in front of the Monastery of Kalmon and two monks, offering to the monastery a camel and a load of dates; Ge'ez inscriptions on both upper parts of the folios. 23 grams, 35.2 x 30cm (13¾ x 11¾"). Fine condition. [No Reserve]
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
Ex central London gallery; previously in a UK private collection, in 1990s.

Literature
Cf. Heldman, M., Munro-Hay, C., Zion, the sacred art of Ethiopia New Heaven-London, 1993, fig.115, p.250; Budge, E.A.W., The miracles of the Blessed Virgin Mary, and The life of Hannâ (Saint Anne), and The magical prayers of 'Aheta Mîkâêl, London, 1900, pp.42ff.

Footnotes
These remarkable paintings typify the Second Gondarine style and can be associated with the patronage of the empress Mentewwab. The palette includes maroon red and an unusual bright green. The shape of the figures is heavily modelled according to the style of the period. The represented miracle tells the history of three Arabs, who wanted to sail to the country of the Rif, but the sea was very rough and troubled. Two of them then invoked the Virgin of the Monastery of Kalmon, a third one scorned Saint Mary. Immediately the latter was swallowed by a crocodile. The other two, saved by a boat, fulfilled their vow to the Virgin by gifting the Monastery with a load of dates and a camel.

459
ETHIOPIAN MANUSCRIPT LEAF WITH TWO PAINTINGS
Early 18th century AD

A parchment leaf from a codex; recto with two painted figural scenes within a multilinear rectangular border, in the upper panel a robed figure leading a dog along a shore, three fishermen in a single-masted boat casting a net, the lower panel with a kneeling figure pouring liquid into goblets, a female offering a bowl to a group of seated figures behind a table; verso with two columns of Ge'ez text in red and black with red title block. 38 grams, 38.5 x 28.5cm (15¼ x 11¼"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery; previously in a UK private collection, in 1990s.

Literature
Cf. Heldman, M., Munro-Hay, C., Zion, the sacred art of Ethiopia, New Heaven-London, 1993, fig.115,121, for style and iconography.

Footnotes
The miniature illustrates the story of Dorotheus and his wife Theopista. With the intervention of the Archangel Michael, they were able to celebrate his annual commemoration with a large feast, although they had lost their vast wealth. In the scene of the feast, people are seated at a long table. Traditional dinner parties are still served in this manner in Ethiopia. The miniature was certainly part of an Homiliary in honour of the Archangel Michael (Dersana Mikael).

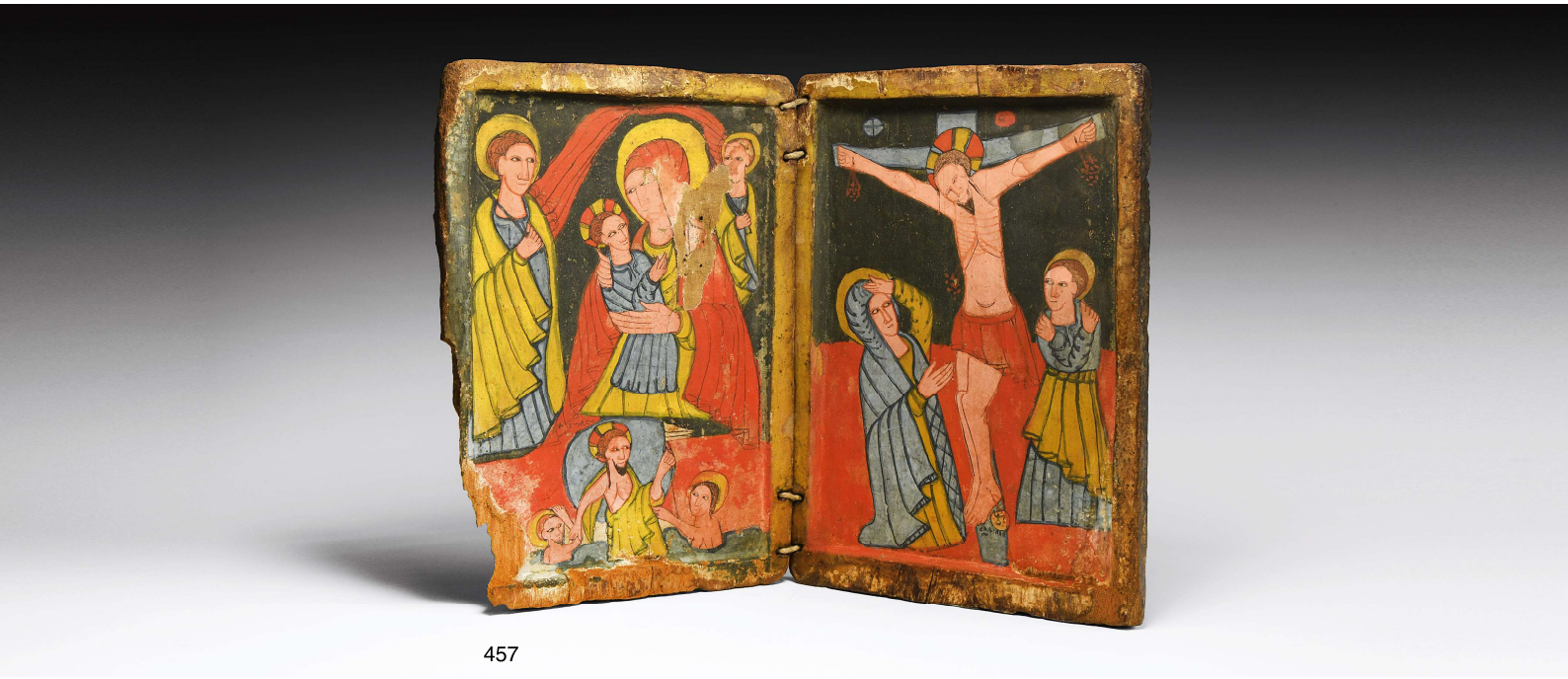
Timeline Auctions Est.1858
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ETHIOPIAN MIRACLE OF THE VIRGIN'S SPLINTER
Late 18th century AD

A page from 'The miracles of the Virgin Mary', representing the Virgin Mary suckling the Divine child, while Saint Joseph is watching on the right and a woman is drawing the Divine Blood of Mary from her foot with the use of a splinter; cavalrymen of Herod on the lower part of the scene. 19 grams, 27.5cm (10¾"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery; previously in a UK private collection, in 2003.

Literature
Cf. Heldman, M., Munro-Hay, C., Zion, the sacred art of Ethiopia New Heaven-London, 1993, fig.117, p.251, for style.

Footnotes
The Tä?ammərä Maryam are miniate compilation texts of hundreds of tales about life of Virgin Mary and miracles spread by her. They have been in daily use since the 15th century as a central part of the ancient church liturgy of Ethiopia and Eritrea. Interestingly, the two 'evil' cavalrymen are depicted as soldiers of the Sultanate of Aussa, enemy of the Ethiopian Empire.

461
ETHIOPIAN MIRACLES OF MARY MANUSCRIPT PAGE
Late 17th century AD

An illuminated leaf with Ge'ez text from a manuscript of the Miracles of Mary, on the recto the Virgin Mary seated upon a throne and with the Child on her left leg, both of them blessing and healing from the blindness the Priest John Bakansi; in the lower section the Priest showing himself healed to the Bishop; twelve lines of Ge'ez writing beside; on the verso two columns of Ge'ez writing, each of fourteen and ten rows respectively. 23 grams, 30cm (11¾"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery; previously in a UK private collection, in the 1990s.

Literature
Cf. Heldman, M., Munro-Hay, C., Zion, the sacred art of Ethiopia, New Heaven-London, 1993, figs.99, 102-103, p.243, for style; Budge, E.A.W., The miracles of the Blessed Virgin Mary, and The life of Hannâ (Saint Anne), and The magical prayers of 'Ahĕta Mîkâêl, London, 1900, pp.46ff.

Footnotes
The illustration shows the miracle of the Virgin Mary, with the miraculous healing of the Priest John Bakansi in the Church of Mercurius the Martyr at Cairo. This manuscript page is an outstanding example of the First Gondarine style, which is closely associated with the patronage of the Gondarine monarchy.

462
ETHIOPIAN LARGE BIFOLIUM WITH TWO PAINTINGS
18th century AD

A bifolium with two paintings, the meeting of Saint John Chrystostom with the empress Eudoxia and Saint John sent to exile with two horsemen on reverse. 37 grams total, 38.5 x 28.5cm each (15¼ x 11¼"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery; previously in a UK private collection, in 1990s.

Literature
Cf. for similar style of painting the double-sided diptych with Mary and her son, and Saint George, in the Walters Art Gallery, inv.36.5; cf. Heldman, M., Munro-Hay, C., Zion, the sacred art of Ethiopia, New Heaven-London, 1993, fig.121, p.254.



460

Footnotes
This bifolium is realised in the Gondarine style of mid-late18th century AD. The manuscript was probably part of a Homiliary in honour of the Archangel Michael. Saint Michael's feast of 12 Genbot was usually shared with the commemoration of Saint John Chrysostom. The homily was accompanied by a miniature of the empress Eudoxia, dressed as an Ethiopian empress, meeting with Saint John and sending him to exile because he reproached her for her luxury dress and jewellery; a second miniature depicts the exile of the Saint.

463
ETHIOPIAN BOOK OF PSALMS
19th century AD

A manuscript psalter (Book of Psalms) with rectangular wooden covers, vellum pages with Ge'ez script text in black and red ink, painted icons of St. George overcoming the dragon and Mary seated with the infant Jesus. 74 grams, 10cm (4"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery; acquired from a London dealer, circa 1985.

464
ETHIOPIAN MAGIC SCROLL IN THREE STRIPS
19th century AD

A vellum scroll comprising three sheets joined together, bearing neat and regular lines of red and black inked script, together with associated images; the text includes prayers for barya, evil eye and for Shotäläy and magical machination; the images represent an (incomplete) representation of a guardian angel; a picture of a figure with two birds, a sun and moon; and a crossed hand; the owner's names are given as Wällättä Maryam Beré and Beré Lämma. 70 grams, 1.43m (56¼"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery; previously in a UK private collection, acquired circa 1990; accompanied by a collector's cataloguing page.

Timeline Auctions Est.1858
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ETHIOPIAN MAGIC SCROLL IN THREE STRIPS
19th century AD

A vellum prayer scroll with Ge'ez text in black ink; contents including apotropaic images of cherubins, a prayer for the prevention of demons, another against barya and légéwon, another against the evil eye and other against devil possession (Zar); the three separate documents sewn together into a continuous scroll used as a protective covering; supplied with a collector's explanatory note. 75 grams, 2m (78¾"). Fine condition. [No Reserve]

£300 - 400

EUR 350 - 460
USD 410 - 550

Provenance
Ex central London gallery; previously in a UK private collection, acquired in the 1990s; accompanied by a collector's cataloguing page.

Literature
See Heldman, M., Munro-Hay Stuart, C., African Zion, The sacred art of Ethiopia, Yale University Press, 1993, pp.44,65.

466
ETHIOPIAN FOLDING LECTERN WITH CROSSES
16th-17th century AD

A portable folding wrought iron-framed lectern with leather back; finials formed as openwork cross crosslets, central arch with similar crosses between and above, and a smaller cross with dot-in-ring motifs below. 1.5 kg, 76cm (30"). Fine condition. [No Reserve]

£200 - 300

EUR 230 - 350
USD 270 - 410

Provenance
Ex central London gallery; acquired in Portobello Road, London, UK, in 1986.

467
LATE MEDIEVAL DIPTYCH ICON COVER
16th century AD

A rectangular diptych cover with three horizontal rectangular panels populated by pairs of saints in relief; one suggested reading from left to right, top to bottom, is: Saint Peter and archangel Gabriel; Saint Stephen and Basil The Great; Gregory The Great and Saint Nicholas; enigmatic Greek inscription on the bars between the panels. 31.2 grams total, 60mm (2¼"). Fine condition. [No Reserve]

£400 - 600

EUR 460 - 690
USD 550 - 820

Provenance
Found near Langham, Norfolk, UK.



American Ethnographic & Natural History

Lots 468 - 500

Also see lots 2018 - 6331



468

468
ASANTE SILVER NECKLACE WITH CROCODILE PENDANT
20th century AD

A large hollow-formed silver pendant, the outer face presenting a snarling crocodile head, with exaggerated elliptical eyes covered by thick, squinting eyelids, raised ears with notched ridges behind and decorative lozengiform plaque before, mouth ajar revealing angled teeth expressed as alternating solid and openwork diagonal sections, small circular nostrils to the tip of the muzzle, and a series of raised lozenges suggesting the scaly texture of the creature's skin; reverse featuring large rectangular opening with a 'ropework' border and two irregular piercings; two suspension loops at the base of the neck, attached to a quadripartite chain; from Northern Ghana (Mampurussi). 210 grams, 62cm (24½"). Fine condition.

£5,000 - 7,000 EUR 5,760 - 8,070
USD 6,850 - 9,590

Provenance
UK private collection 2008-2021; acquired from Niger Bend, Chittenango, New York, USA; from the Asante (Mampurussi) tribe, Northern Ghana, West Africa; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10611-172523.

Literature
See the Dallas Museum of Art exhibition, The Power of Gold, Asante Royal Regalia from Ghana, 15 April 2018, for similar: 'The Dallas Museum of Art presents an exhibition dedicated to the royal regalia of the Asante kingdom. Spanning three centuries, The Power of Gold: Asante Royal Regalia from Ghana brings together over 250 objects, including crowns, sword ornaments, ceremonial furniture, textiles, pectoral disks, weapons, a state umbrella, musical instruments, and jewelry made of wood, silk, brass, iron, and gold. Organized by the DMA and inspired by the Museum's collection, The Power of Gold is the first American museum exhibition dedicated to Asante regalia in over 30 years, and explores the unique role and impact of gold on the development of Asante society, economy, and arts.'

Footnotes
The wealthy, gold-rich Ashanti people are part of the Akan ethnic group and are native to the Ashanti Region of modern-day Ghana. In the 1670s the Ashanti, also known as Asante people, went from being a tributary state to the centralised hierarchical Denkyira kingdom. The empire was founded in 1670, and the Asante capital Kumasi was founded in 1680 by Asantehene (emperor) Osei Kofi Tutu I. Ashanti was one of the few African states that seriously resisted European colonizers, however the British finally defeated the kingdom following the 'War of the Golden Stool' in 1900. In 1935, the Ashanti became the self-ruling sovereignty of the Kingdom of Ashanti, and the Ashanti King title of Asantehene was revived.

Timeline Auctions Est.1858
For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's

469
ASANTE NECKLACE WITH GILT PENDANT
20th century AD

A bifacial gilt discoid pendant with hollow tube running vertically through the centre, flared at both ends, slender ribbed strap running horizontally through the centre, pyramids of granulated beads around the perimeter; suspended on a necklace comprising coiled biconical beads alternating with ribbed tubular beads with central discs, small annular spacer beads, clusters of three and four large green glass cylinder disc beads and tubular beads with columns of applied granules; lengths of chain at the terminals; collection label '66A' to the reverse. 108 grams total, 52cm (20½"). Fine condition.

£1,000 - 1,400
EUR 1,150 - 1,610
USD 1,370 - 1,920

Provenance
UK private collection 2006-2021; acquired from Arte Primitivo, New York, 9 June 2006, lot 352; formerly in the Paul and Ruth Tishman collection.


469

470
ASANTE GILT MUDFISH PENDANT WITH TRADE BEAD NECKLACE
20th century AD

A gilt pendant formed as a mudfish with tapering body and rounded head, raised central ridge along back; four clusters of suspension loops to one edge and tail arranged 2:3:2:1; coiled 'whiskers' protruding from the face, thin mouth below, raised eyes quartered, series of punched swirls across the body, central band of raised dashes running from head to tail, with a band across the neck and two bands to the face; necklace comprising lost wax beads with a selection of decorated black glass Venetian African trade beads; hollow underside; collection label '54' to the reverse. 163 grams, 68cm (26¾"). Very fine condition.

£3,500 - 4,500
EUR 4,030 - 5,180
USD 4,800 - 6,170

Provenance
UK private collection 2010-2021; acquired from Niger Bend, Chittenango, New York, USA; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10616-172528.


470

471
ASANTE GILT FISH PENDANT
20th century AD

A gilt pendant formed as a fish with raised eyes, scale detailing, dorsal, pelvic and tail fins; hollow underside; collection label '145' to the reverse. 53.75 grams, 90mm (3½"). Very fine condition.

£700 - 900
EUR 810 - 1,040
USD 960 - 1,230

Provenance
UK private collection 2006-2021; acquired from Arte Primitivo, New York, 15 June 2006, lot 347; formerly in the Paul and Ruth Tishman collection.


471



472

472
ASANTE GILT NILE PERCH
20th century AD

A gilt Nile perch ornament with domed eye, slightly open mouth and detailing to the scales and dorsal, pelvic and tail fins; hollow underside; two previous collection labels to the reverse: '2438-2' and '137'. 55.35 grams total, 14cm (5½"). Very fine condition.
£1,800 - 2,400 EUR 2,070 - 2,770
USD 2,470 - 3,290

Provenance
UK private collection 2010-2021; acquired from Arte Primitivo, New York, 1 June 2010, lot 11; ex Paul Tishman collection.



473

473
ASANTE GILT DOUBLE-FACED PENDANT
20th century AD

A gilt pendant formed as two 'conjoined' heads with four ribbed suspension loops above, a single semi-circular ear to each head and a series of horizontal ridges running the full width of the piece; one face with head ornamentation comprising four slender bands, one placed horizontally, three placed vertically, arched eyebrows, raised oval eyes, raised nose, full lips placed low-down on the face; the second face with headpiece comprising three horizontal bands, broad arching eyebrows below, raised oval eyes, nose, full lips set low-down on the face with beard below; hollow underside; collection label '81' to the reverse. 77.58 grams, 74mm (3"). Very fine condition.
£700 - 900 EUR 810 - 1,040
USD 960 - 1,230

Provenance
UK private collection 2010-2021; acquired from Niger Bend, Chittenango, New York, USA.



474

474
ASANTE GILT FISH PENDANT
20th century AD

A gilt pendant formed as a fish, with double-loop to one edge for suspension; alternating bands of vertical lines and semi-circles decorating the body, three fins to tail end and a series of serrations to the head; hollow underside; collection label '45' to the reverse. 65.12 grams, 12.4cm (5"). Fine condition.
£1,500 - 2,000 EUR 1,730 - 2,300
USD 2,060 - 2,740

Provenance
UK private collection 2011-2021; acquired from Arte Primitivo, New York, 19 September 2011, lot 232; ex Paul Tishman collection.



475

475
LARGE ASANTE GILT PECTORAL DISC
20th century AD

A gilt pectoral disc with two hollow decorative collars and two hemispherical arms flanked by round loop holes; central dome with circumferential bands of floral motifs around; hollow underside; collection label '2989-2' to the reverse. 176 grams total, 13.6cm (5¼"). Very fine condition.
£3,000 - 4,000 EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
UK private collection 2012-2021; acquired from Arte Primitivo, New York, 12 December 2012, lot 139; ex Akan family collection; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10622-172525.

Timeline Auctions Est.1858
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476
BENIN BRONZE VESSEL WITH FIGURES
Late 19th century AD or earlier

A bronze vessel with waisted profile, rounded underside, three legs each with human foot and ankle-cuff, two lateral drop handles, hinged lid; the body with circumferential bands of reserved guilloche, knotwork, meander and other ornament on pointillé field, raised knot motifs; two addorsed figures of standing apes with fur detailing holding a fruit to the mouth; domed lid with similar ornament surmounted by a crouching leopard with legs extended and fangs bared. 10.4 kg, 58cm (23"). Fine condition; cracked, one leg damaged.
£1,800 - 2,400 EUR 2,070 - 2,770
USD 2,470 - 3,290

Provenance
Property of a Surrey professional since before 1960, from his family collection by descent; received as a royal gift by his grandfather during one of his official trips to Benin in the late 19th century; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.10237-167748.

Literature
See Barley, N. et al., The Art of Benin, London, 2010, for many images of comparable figures and motifs; see The Smithsonian National Museum of African Art, object number 85-19-14, for similar vessel feet.

477
CHIMÚ SCEPTRE WITH STANDING FIGURE
13th-14th century AD

A carved wooden ceremonial staff fitting with figure of a standing man wearing a transverse headdress, discoid earrings and necklace, holding the straps of a bag carried on his back; mounted on a custom-made display stand. 222 grams total, 30.5cm including stand (12"). Fine condition.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Property of a French gentleman living in Paris; previously in a private Swiss collection, Basel; formerly with Sotheby's, London, UK, 5 June, 1961, lot 126; accompanied by a copy of the relevant Sotheby's catalogue pages.

Literature
Cf. Jackson, M.A., 'The Chimú Sculptures of Huacas Tacaynamo and El Dragon, Moche Valley, Perú' in Latin American Antiquity, vol.15, no.3, September, 2004, pp.298-322, fig.13a.

Footnotes
Many characters in the wooden Chimu sculptures had trapezoidal headdresses and loincloths, indicating male gender. The upper torsos, front and back, are very often decorated with diving cormorant motifs, inlaid with dark brown/black hardwoods and white shell highlights.

478
CHIMÚ SCEPTRE WITH INLAID STANDING FIGURE
9th-10th century AD

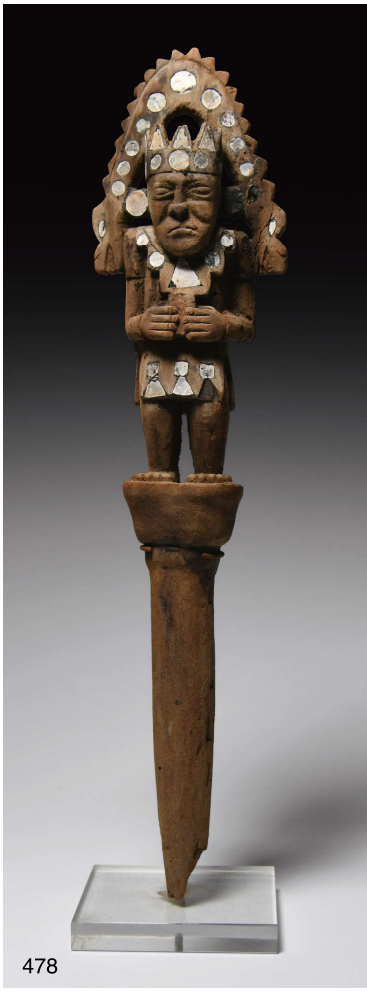
A carved wooden staff head of a Mochica or Chimú ruler, in the form of a standing figure of a man with his hands clasped to his body, a satchel hung across his shoulders, his skirt-like dress slit at the knees, wearing a crown-like headdress, under a toothed and arcaded mandorla, the figure is decorated with circular, square and triangular pieces of haliotis inset on the crown, arcaded top and robes; mounted on a custom-made display stand. 182 grams total, 32cm including stand (12½"). Fine condition.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Property of a French gentleman living in Paris; previously in a private Swiss collection, Basel; formerly with Sotheby's, London, UK, 1 December 1958, lot 155; accompanied by a copy of the relevant Sotheby's catalogue pages.

Literature
Cf. Jackson, M.A., 'The Chimú Sculptures of Huacas Tacaynamo and El Dragon, Moche Valley, Perú' in Latin American Antiquity, vol. 15, no.3, September, 2004, pp.298-322, fig.13e.


476


477


478



479

479
CHIMÚ SPOON WITH INLAID STANDING FIGURE
10th-11th century AD

A carved wooden spoon, featuring a sculptured hand holding a cup, upon which stands a figure of a hero or king wearing a sleeveless tunic, holding two offering vessels, the head surmounted by a princely crown, inserts of necur (mother of pearl) on the crown, vessels and decoration of the tunic; mounted on a custom-made stand. 168 grams total, 30.5cm including stand (12"). Fine condition.
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
Property of a French gentleman living in Paris; previously in a private Swiss collection, Basel; formerly from Ohly Antiquities, London, UK, in 1962.

Literature
See a similar style Chimu statuette in the Metropolitan Museum accession no.1979.206.774; for the statuette of a royal character over a mirror, see Lapiner, A., Columbian Art of South America, New York, 1976, item 625.



480

480 ‡
CHAVIN TEMBLADERA FIGURAL OFFERING VESSEL
9th-2nd century BC

A carved stone vessel formed as a stylised standing human figure with arms held across the waist, wearing neck ornamentation and a headdress(?); recessed rectangular eyes with inlaid circular pupils, triangular nose and rectangular mouth with inlay, geometrical lines across the face; recessed circles around the body, together with incised lines suggestive of clothing; detailing to the hands and feet. 2 kg, 19.5cm (7¾"). Fine condition.
£2,000 - 3,000 EUR 2,300 - 3,460
USD 2,740 - 4,110

Provenance
Property of a French gentleman living in Paris; acquired in Munich in 2012; previously in an old German collection; formerly in the collection of Dr Klaus Maria (1940-2011); accompanied by a positive CIRAM analysis certificate, no.1112-OA-267R, dated 23 November 2012; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10709-174920.

Literature
For a figure in similar style see The Dallas Museum of Art, object number 1971.19 and Sotheby's, Pre Columbian Art, New York, May 19th 1992, lot 2 for a seated example showing similar geometric design on the torso.



481

481 ‡
MOCHE MACEHEAD GROUP
3rd-5th century AD

A pair of bronze maceheads comprising: one with tubular socket and disc flange with decorative openwork; one with short tubular socket, flange with dentilled edge; each on a custom-made stand. 710 grams total, 12-13cm including stand (4¾ - 5"). Fine condition. [2]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a Brussels gallery; acquired on the European art market in the 1980s and 1990s.

Timeline Auctions Est.1858

For charges payable in addition to the final hammer price of each Lot see paragraphs 19 & 26 of buyer's T&C's



482

482
LARGE FOSSIL HALISAURUS ARAMBOURGI MOSASAUR SKELETON
Cretaceous Period, 67-65 million years BP

A large and near complete fossil *Halisaurus arambourgi* mosasaur skeleton, displaying the skull with full upper and lower jaw together with vertebra, limb bones and ribs, viewed from above, the head and tail curled back; on a matrix with protective plaster backing for display. 22.6 kg, 97cm (38¼"). Very fine condition; some restoration. A museum-quality exhibition piece.

£4,000 - 6,000
EUR 4,610 - 6,910
USD 5,480 - 8,220

Provenance
From a Cambridgeshire collection; accompanied by an identification card; from the phosphate beds, Morocco; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10699-175075.



483

483
LARGE FOSSIL MOSASAUR SKULL
Cretaceous Period, 67-65 million years BP

A large and essentially complete fossil *Platycarpus ptychodon* mosasaur skull showing full set of teeth to both jaws with all major elements and features of the skull; from the phosphate beds, Oued Zem, Morocco; on a matrix with protective plaster backing for display. 17.6 kg, 77cm (30¼"). Very fine condition, some restoration. A museum-quality exhibition piece.

£3,000 - 4,000

EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From a Cambridgeshire collection; accompanied by an identification card; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no. 10705-175074.

Timeline Auctions Est.1858

For charges payable in addition to the final hammer price
of each Lot see paragraphs 19 & 26 of buyer's T&C's



484

484
MASSIVE FOSSIL MOSASAUR LOWER JAW AND SKULL ELEMENTS
Cretaceous Period, 67-65 million years BP

A massive fossil *Liodon anceps* sp. mosasaur lower jaw with elements of the skull also present; the left and right mandibles preserved overlapping to show all of the ten main teeth each side; from the phosphate beds, Morocco; on a matrix with protective plaster backing for display. 44.9 kg, 101cm (39¾"). Very fine condition; some restoration. A museum quality exhibition piece.
£3,000 - 4,000

EUR 3,460 - 4,610
USD 4,110 - 5,480

Provenance
From a Cambridgeshire collection; accompanied by an identification card.



485



486



487



488

485
LARGE MOSASAUR FOSSIL SKULL WITH TEETH IN MATRIX
Cretaceous Period, 67-65 million years BP

A section of a large *Prognathodon* sp. mosasaur dinosaur skull in a matrix, showing six full teeth in situ; from the phosphate mine region. 18.3 kg, 57cm (22½"). Fine condition.
£600 - 800 EUR 690 - 920
USD 820 - 1,100

Provenance
From a Cambridgeshire collection; from Morocco.

486
LARGE MOSASAUR FOSSIL SPINE SECTION IN MATRIX
Cretaceous Period, 67-65 million years BP

A section of fossil *Mosasaur* sp. dinosaur spine comprising five near fully preserved vertebrae in matrix; from the phosphate beds, Morocco. 5.6 kg, 35cm (13¾"). Very fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From a Cambridgeshire collection.

487
LARGE MOSASAUR FOSSIL TEETH AND BONES IN MATRIX
Cretaceous Period, 180 million years BP

A matrix containing two *Mosasaur* sp. teeth, a vertebra and other bone fragments. 3.7 kg, 29.5cm (11¾"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From a Cambridgeshire collection.

488
FOSSIL KEICHOUSAURUS DINOSAUR
Triassic Period, 250-200 million years BP

A complete and finely preserved fossil *Keichousaurus hui* marine dinosaur, on a rectangular veined matrix slab. 3.4 kg, 32 x 21.5cm (12½ x 8½"). Very fine condition.
£800 - 1,000 EUR 920 - 1,150
USD 1,100 - 1,370

Provenance
From an old Bristol paleontological collection; acquired 1950s-1960s; from Xingyi, Guizhou, China.

Footnotes
Cf. Keichousaurus was a late-Triassic marine reptile, and a member of the Pleurosaur family, that went extinct 250 million years ago during the Triassic-Jurassic extinction event. They were specialised fish eaters, and were highly unusual amongst marine reptiles in that they gave birth to live young rather than laying eggs.

489
LARGE MULTI-FOSSIL FISH PLATE
Eocene Period, 58-36 million years BP

A group of fifteen fossil *Knightia alta* fishes and several partial examples in a sedimentary matrix slab, from the Green River Formation. 6.7 kg, 63cm (24¾"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From a Cambridgeshire collection; from Wyoming, USA.

Footnotes
Seasonally some 58 million years ago, in the Green River region of Wyoming, torrential rains would occur in the mountains. The rain would flow down the mountain sides and then wide shallow lakes would form in the valley below. When the dry season would occur, these lakes would dry up due to evaporation (similar to certain parts of Africa today). Millions of fish would die in this short period of time. This climatic cycle happened over a 20,000 year period. Layer upon layer of mud was deposited over these years entombing all the fish. At a much later date volcanic activity uplifted this area to expose all those layers of fossil fish.


489

490
FOSSIL DIPLOMYSTUS FISH
Eocene Period, 58-36 million years BP

A large *Diplomystus* sp. fossil fish on a matrix slab, from the Green River Formation. 3.68 kg, 44 x 30cm (17¼ x 12"). Fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From the Pradi Collection, Boston, USA; acquired during 1980s; from Wyoming, USA.


490

491
VERY LARGE DOUBLE FOSSIL FISH PLATE
Eocene Period, 53-33 million years BP

A large fossil *Knightia alta* fish and a smaller example beneath in a large rectangular sedimentary matrix slab, from the Green River Formation. 15.5 kg, 67 x 48cm (26¼ x 19"). Fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
From a Cambridgeshire collection; from Wyoming, USA.

Footnotes
Seasonally some 58 million years ago, in the Green River region of Wyoming, torrential rains would occur in the mountains. The rain would flow down the mountain sides and then wide shallow lakes would form in the valley below. When the dry season would occur, these lakes would dry up due to evaporation (similar to certain parts of Africa today). Millions of fish would die in this short period of time. This climatic cycle happened over a 20,000 year period. Layer upon layer of mud was deposited over these years entombing all the fish. At a much later date volcanic activity uplifted this area to expose all those layers of fossil fish.


491

492
MASSIVE DISPLAY MATRIX WITH FOSSIL OTODUS SHARK TEETH
Eocene Period, 56-33 million years BP

A huge montage of fifty-five large fossil *Otodus obliquus* shark teeth, set on a massive matrix slab for display. 35.1 kg, 52cm (20½"). Very fine condition. [No Reserve]
£500 - 700 EUR 580 - 810
USD 690 - 960

Provenance
From a Cambridgeshire collection; from Morocco.


492



493

493
LARGE POLISHED ORTHOCERAS FOSSIL DISPLAY SHEET
Devonian Period, 417-354 million years BP

A large mortality plate with several polished *Orthoceras* sp. cephalopod fossils. 10.1 kg, 56cm (22"). Very fine condition. [No Reserve]
£200 - 300 EUR 230 - 350
USD 270 - 410

Provenance
From the private collection of a Shropshire, UK, collector; acquired on the UK art market.



494

494
FOSSIL MEGALODON SHARK TOOTH
Pliocene Period, 5.2-2.5 million years BP

A large fossil *Carcharocles megalodon* shark tooth. 132 grams, 10.2cm (4"). Very fine condition. [No Reserve]
£150 - 200 EUR 170 - 230
USD 210 - 270

Provenance
From the collection of the palaeontologist R. Gledhill, collected between 1930 and 1960; from Georgia, USA.



495

495
FOSSIL HADROSAUR DINOSAUR EGG
Late Cretaceous Period, 100-66 million years BP

A large good quality *Charonosaurus* sp. hadrosaur egg on matrix retaining evidence of the original leathery surface. 2.9 kg, 14cm (5½"). Fine condition.
£250 - 350 EUR 290 - 400
USD 340 - 480

Provenance
Property of an East Sussex gentleman; from his private collection formed between 1983 and 1990.

Footnotes
Dinosaur eggs are known from about 200 sites around the world, the majority in Asia and mostly in terrestrial (non-marine) rocks of the Cretaceous Age. It may be that thick calcite eggshells evolved during the Cretaceous (145 to 65 million years ago). Most dinosaur eggs have one of two forms of eggshell that are distinct from the shells of related modern animal groups, such as turtles or birds; however, some eggs closely resemble the type of shells seen in present day ostrich eggs.



496

496
LARGE POLISHED FOSSIL GONIATITE PLATE
Devonian Period, 419-358 million years BP

A large fossil goniatite, polished to show the internal structures, on matrix slab. 3.2 kg, 32cm (12½"). Very fine condition. [No Reserve]
£200 - 300 EUR 230 - 350
USD 270 - 410

Provenance
From a Cambridgeshire collection.

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497

497
LARGE NATURAL RUBY MINERAL SPECIMEN

A large specimen of ruby in an irregular zoisite matrix. 1.2 kg total, 10.4cm (4"). Very fine condition.
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a Kensington lady; acquired on the London art market in the 2000s.

Literature
See Bonewitz, Dr. Ronald Louis, Rocks & Minerals, 2008, p.150-151.

498 ‡
LARGE GOGOTTE FORMATION DISPLAY

A pale greyish-white sandstone formation with cascading layers of softly folded concretions; mounted on a custom-made display stand. 10.5 kg total, 31cm including stand (12¼"). Fine condition.
£700 - 900 EUR 810 - 1,040
USD 960 - 1,230

Provenance
Property of a Brussels gallery; acquired on the European art market in the 1980s and 1990s.

Footnotes
Gogottes were displayed at the chateau of Fontainebleau, France, collected by King Louis XIV (1638 -1715). They were used to decorate the formal gardens of the royal residence at Versailles, especially l'Encelade, Les Trois Fontaines and La Salle de Bal. Elsewhere, they were treasured in Song Dynasty China (960-1127 AD). In the 20th century, natural forms inspired the sculptor Henry Moore and others.

499 Ω
ARGENTINIAN IRON METEORITE

A natural iron meteorite, from Argentina 18 grams, 23mm (1"). Very fine condition. [No Reserve]
£300 - 400 EUR 350 - 460
USD 410 - 550

Provenance
Property of a West Sussex gentleman; acquired on the UK natural history market.

500 Ω
SOUTH AMERICAN IRON METEORITE

A natural iron meteorite, from Argentina. 11.4 grams, 27mm (1"). Very fine condition. [No Reserve]
£250 - 350 EUR 290 - 400
USD 340 - 480

Provenance
Property of a West Sussex gentleman; acquired on the UK natural history market.



498



499



500

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1. Interpretations and Definitions: the following terms generally apply within these Terms and Conditions; other terms are defined within specific sections following:
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Agent – a person or body acting on behalf of another.
ALR – Art Loss Register - All lots with an upper estimate value of £1,000 and above and all ancient Western Asiatic lots are searched against the Art Loss Register database.
Auction – a sale event whether taking place live in real-time or of extended duration (Timed Auction).
Bid – a sum offered by a Bidder to purchase the Lot.
Bidder – the person offering a Bid.
Buyer – the Bidder who the Lot is Knocked Down to.
Buyer's Premium – the percentage of the Hammer Price payable by the Buyer to TimeLine in accordance with clause 19.
CITES - Convention on International Trade in Endangered Species.
Data Protection Legislation –all applicable data protection and privacy legislation in force from time to time in the UK including the General Data Protection Regulation ((EU) 2016/679) (83) (GDPR); the Data Protection Act 2018; the Privacy and Electronic Communications Directive 2002/58/EC (as updated by Directive 2009/136/EC) and the Privacy and Electronic Communications Regulations 2003 (SI 2003/2426) as amended, and any and all applicable national data protection laws made under or pursuant to the GDPR, as may be amended or superseded from time to time.
Date of Sale – the date on which the Auctioneer Knocks Down the Lot.
Group – any Lot comprising more than one item.
Hammer Price – the amount of the winning bid when Knocked Down by the Auctioneer to a Bidder.
Knock(ed/ing) Down – the act of the Auctioneer in bringing the Hammer down to complete the contract for the sale of the Lot to the Bidder submitting the highest bid.
Lot – the goods for sale.
Purchase Price – the total sum due for any Lot, including the Hammer Price, the Buyer's Premium, any internet bidding fees, any shipping charges, taxes, duties or any other costs payable to TimeLine.
Registered Bidder –a Bidder who has registered with TimeLine for the purpose of taking part in any Auction. Reserve Price – the minimum Hammer Price at which a Lot may be Knocked Down.
Seller – the person offering the Lot for sale.
Title – legal rights of ownership of the Lot.

2. Application: the singular includes the plural and vice versa and any reference to 'he', 'she' or 'it' applies to all of them.

3. Basis of Contract:
a. These Terms and Conditions apply to the exclusion of any other terms that the Bidder/Buyer seeks to impose or incorporate, or which are implied by trade, custom, practice or course of dealing.
b. Each Buyer is required to carefully read the Terms and Conditions before offering a bid. When a Buyer makes a bid he/she acknowledges that he/she has read, understood and accepted these terms.
c. TimeLine does not act for or give advice to Bidders/Buyers.

4. Dimensions, weights and colour: all dimensions and weights (including ring sizes) are approximate and are for general guidance only; a single dimension given is normally the greatest dimension for the piece(s). Although TimeLine have made every effort to precisely display the colours and condition of a Lot, TimeLine does not guarantee that a device displays them accurately. The Lot may vary slightly from those images.

5. Condition: items are briefly described with respect to condition using various phrases to signify the overall and general condition. It should be noted that items having significant age, sometimes being very ancient, often show minor blemishes and defects and these are considered to be normal and will not be individually described.

Phrases used include:
Restored - may be repaired or otherwise reinstated; possibly with some areas replaced;
Fair Condition - may be fragmentary or obviously damaged;
Fine Condition - usually essentially complete but may have minor damage or show restoration or repair;
Very Fine Condition - usually complete and in good condition; may have some minor damage, restoration or repair; and
Extremely Fine Condition - complete and better than average condition, without significant repair or restoration.

Bidders are encouraged to carefully examine in person any Lot(s) for which they intend or do Bid for. It is not possible to note all marks or defects and neither TimeLine or the Auctioneer make any guarantee as to the physical quality or condition of any Lot(s).

6. Dating: dates may be given in several forms, as examples below:
527 AD - an item that bears a date upon it or that can otherwise be dated with precision;
6th century AD - an item that can be dated with considerable confidence to a specific period;
Circa 6th century AD - an item that can be approximately dated by comparison with other pieces;
Probably 6th century AD - an item that is likely to be of this period in the light of similar pieces;
Possibly 6th century AD - an item that might be of this period by comparison with items of a broadly similar character; and
Undated - no date is known or suggested for the piece.
6th Century AD or later – an item is dated to a specific period but may also be a revival of style of a later date.

7. Attributions: works of art attributions may be given in several forms, as examples below:
Signed – a work bearing the signature of the named artist;
Attributed to – a work of the period of the artist which may be in whole or in part the work of the artist named;
Circle of – a work of the period of the artist and showing his influence;
Follower of – a contemporary or nearly so work executed in the style of the artist;
Manner of – a work executed in the style of the artist but of a later date; and
After – a copy of any date of a work of the artist.

8. Other Descriptive Matters: some other words or phrases are used descriptively, as examples below:
Style - an item made in the style of an earlier age but thought to be probably of later date.
Archaistic - an item made in the style of a much earlier age;
Grand Tour - an item usually of some age but in the style of an earlier age;
After the Antique - an item made as a reproduction, usually of quite modern date; and
Faux - used descriptively when the material used is probably imitative in character.

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15. Lot Descriptions: all Lots are offered 'as seen' and 'as is' and are available for inspection. The Buyer is obligated to make all and any enquiries he wishes as to the accuracy and authenticity of any sale description (including Condition, Dating and Attributions, as set out in clauses 5-7).The principle of caveat emptor applies except where expressly excluded by operation of law. While materials (such as catalogues) are vetted by an external committee of experts, TimeLine do not make or give any guarantee, warranty or representation or undertake any duty of care in relation to the description, illustrations or photographs of any Lot, including condition, quality, provenance, authenticity, background, style, period, age, origin, value and estimated selling price. TimeLine undertakes no obligation to examine, investigate or carry out any tests either in sufficient depth or at all to establish the accuracy or otherwise of any description or opinions given by TimeLine whether in the catalogue or elsewhere. Lots comprising Groups are sold strictly subject to them not being returnable for any reason whatsoever; the provisions set out under clause 43 are specifically excluded in respect of such Lots. For coins that have been authenticated, graded and encapsulated ('slabbed') by an independent grading company, no guarantee of any kind is offered by TimeLine. Buyers should note that removal or attempted removal from any slab will immediately void any independent guarantee that might have been offered by that grading company.

16. Condition Reports: All Lots are available for inspection. TimeLine will provide a report on the physical condition of any Lot on request. Bidders should note that reports are provided as a free service to interested Bidders. Descriptions therein are not warranties and all Lots are offered 'as seen' and 'as is'.

17. Estimates: estimates are for general guidance only and Lots may sell outside their indicated range(s). Bidders must make their own assessment as to the value of any Lot and conduct their bidding accordingly.

18. Reserves: Lots may be subject to a Reserve Price set by the Seller, at a level not exceeding the low estimate, below which bids cannot be accepted; TimeLine reserves the right to bid on behalf of a Seller, up to the amount of any Reserve Price.

19. Buyer's Premium: the Buyer's Premium is 27% of the Hammer Price [inclusive of VAT] for all successful Bidders. Use of the TimeLine Auctions online in-house bidding service is free of additional charge. For those using any other internet bidding platforms, the provider's normal charges at up to 6% (inclusive of VAT) will be payable by the Buyer in addition to the Buyer's Premium.

20. Registration and Bidding: all prospective Bidders must register their personal details with TimeLine before bidding and a Bidder Number will be allocated for their use in relation to a specific sale; prospective Bidders will be asked to provide proof of identity and address. TimeLine reserves its right to refuse any Bidder or any Bid at its discretion. A deposit in accordance with clause 27 may be required before accepting any Bid(s). The Bidder Number must be shown by Bidders to the Auctioneer when placing a bid and by the successful Bidder when the Lot is Knocked Down. The auctioneer shall conduct the Auction at his sole discretion for all matters, accept Bids from any source and may exercise bids on behalf of absent Bidders or on behalf of Sellers up to any Reserve Price. Bidding shall be in pounds sterling only and generally in accordance with the increments set out below:

a.
£0 to £99 – in increments of £5
b.
£100 to £199 – in increments of £10
c.
£200 to £499 – in increments of £20
d.
£500 to £999 – in increments of £50
e.
£1000 to £1999 – in increments of £100
f.
£2000 to £4,999 – in increments of £200
g.
£5000 to £9,999 – in increments of £500
h.
£10000 to £19,999
– in increments of £1,000
i.
£20000 to £49,999
– in increments of £2,000
j.
£50000 to £99,999
– in increments of £5,000
k.
£100,000 to £249,999
– in increments of £10,000
l.
£250,000 and up
– in minimum increments of £20,000

21. Absentee Bidding/Auto Bidding: Registered Bidders may leave absentee/auto Bids in advance of a live Auction directly through the TimeLine website or in writing by mail, email, fax or other delivery means and will be automatically exercised at the Reserve Price or at one bid increment above any competing Bid up to the submitted maximum Bid amount.

22. Commission Bidding: while Bidders are advised to attend the Auction and to bid

in person, TimeLine will accept written instructions in advance of a live Auction from a Registered Bidder to personally execute bids on behalf of the Bidder up to a stated maximum. Unlimited bids or bids to 'buy' will not be accepted. In the event of identical bids being received from more than one Bidder, the earliest received will have priority. TimeLine offers this as a free service for live Auctions but] no liability is accepted for any errors in bidding or in the event that a Bid is not placed. A deposit may be required In accordance with clause 27.

23. Internet Bidding: live, real-time bidding is available to Bidders through the TimeLine website for all live Auctions. Bidders intending to use any other internet bidding service must Register in advance with that service and the provider's normal charges at up to 6% (VAT inclusive) will be payable in addition to the Buyer's Premium. It is entirely the responsibility of the Bidder using any bidding service to ensure that Bids are made accurately; Bids cannot be retracted once made and are binding on the Bidder in all circumstances. TimeLine are not responsible for any technical or other failure which results in Bids not being received.

24. Telephone Bidding: facilities for telephone bidding are available at live Auctions at the discretion of TimeLine for Bidders on Lots with a low estimate in excess of £250 and must be booked and confirmed in advance. It is a condition for acceptance by TimeLine of any telephone bidding request that the Bidder undertakes to execute a minimum Bid at the low estimate sum. TimeLine offers telephone bidding as a free service but no liability is accepted for any errors or in the event that a connection cannot be made or is interrupted before the Lot is Knocked Down.

25. Agents: all Bidders making Bids through any means shall be deemed to be acting as principal in their bidding and shall be directly and fully liable for all Bid amounts, Buyer's Premium and any other charges or costs. If any prospective Bidder wishes to appoint a person to bid on their behalf, then this must be agreed and authorised in writing by TimeLine in advance of the Auction. A deposit may be required in accordance with clause 27.

26. Value Added Tax: VAT is charged on an inclusive basis, under the Auctioneer's Margin Scheme on all Buyer's Premiums and other charges. For some items, such as investment gold, modern jewellery and gemstones, where marked with a 'dagger' (†) symbol, VAT on the Hammer Price will be payable in addition. Where import duties are payable, these lots are marked with symbols ‡ Ω at the corresponding rates.

27. Deposits: Timeline reserves the right to request a deposit in certain circumstances. The amount of the deposit will be set by Timeline. If a Bid is not placed the deposit will be paid back within a reasonable timeframe after the close of the auction. In case of a successful bid, the deposit will be reduced from the Purchase Price payable by the Buyer.

28. Payment: the Purchase Price becomes due and payable when the Lot is Knocked Down by the Auctioneer. Requests and Statements detailing the purchase information will be sent out by email or post; Bidders may be telephoned or otherwise contacted when payment is not received promptly or where there are queries in any respect.

a. The full Purchase Price must be paid in Pounds Sterling and can be made by bank transfer (for transfers from outside the UK, subject to payment of an additional £10 overseas bank transaction fee), by cash up to the value of £7,000, by cheque from a UK bank (subject to clearance) or by bank debit card or credit card (up to a maximum of £500). It is the responsibility of the Buyer to ensure that TimeLine receives the correct amount payable.
b. Unless agreed by TimeLine in writing in advance of the Auction, the Buyer must pay the Purchase Price in full in cleared funds to TimeLine by no later than 4.30pm on the third working day following the Date of Sale. In case of delayed payment, clause 32 applies.

29. Title, Risk and Insurance: Title to any Lot is retained by the Seller until the Purchase Price and all other sums payable by the Buyer have been paid in full in cleared funds to TimeLine; at this point, Title will transfer from the Seller to the Buyer. Risk for the Lot passes to the Buyer at the time the Lot is Knocked Down to the Bidder. TimeLine does not hold property insured after the Lot has been Knocked Down.

30. Collection of Lots and Storage: Once the Buyer has paid the Purchase Price in full, TimeLine will release the Lot to the Buyer for collection. The Buyer must collect, or arrange the collection of, all purchases from the location advised by TimeLine by 4.30pm on the seventh working day following the Date of Sale.

TimeLine may provide the Buyer with a quotation and contact details for the services of Mail Boxes Etc on TimeLine documentation (any storage/shipping contract is between the Buyer and Mail Boxes Etc). The Buyer may arrange a service of their choice for collection, packing and shipping services. Lots not collected by the seventh working day following the Date of Sale will be moved to storage at a transfer cost of £20 plus VAT per Lot and storage charges will thereafter be applied at the rate of £1.90 plus VAT per Lot per day until collected; no Lots may be removed/released to the Buyer until all storage and transfer costs have been paid in full. In the event that the accrual of storage charges reaches 50% of the Hammer Price paid or after the expiration of three months from the transfer date, whichever occurs first, Timeline reserve the right to re-sell any and all Lots stored without notice and in any manner at their sole discretion and to apply any proceeds in defrayment of such costs. The Buyer will be entitled to receive any credit balance above the amount of the costs on request but will remain liable for any deficit.

31. Delivery by TimeLine: at the absolute discretion of TimeLine, TimeLine may, on request, directly arrange delivery of certain Lots to the address registered to the Buyer, on payment by the Buyer to TimeLine of any advised handling and delivery charge.

32. Remedies for Buyer's Failure to Make Payment and/or Remove Lots: if the Purchase Price and/or all sums payable are not paid in full when they fall due and/or the Lot is not removed in accordance with these terms, TimeLine may without further notice to the Buyer be entitled to exercise one or more of the following rights:

a. To terminate the agreement immediately for breach of contract;
b. To retain possession of the Lot;
c. To remove and/or store the Lot at the Buyer's expense, as detailed at clause 30at a cost to the Buyer of £20 + VAT for the transfer per Lot plus a daily cost of £1.90 plus VAT per Lot for the storage;
d. To take legal proceedings against the Buyer for payment of any sums due to TimeLine by the Buyer;
e. To be paid interest on any monies due to TimeLine at the annual rate of 8% per annum from time to time to be calculated on a daily basis from the date upon which such monies became payable until the date of actual payment;
f. To sell the Lot without a Reserve Price at Auction or by any other means and apply any proceeds against the amount owing by the Buyer to TimeLine;
g. To apply any monies received from the Buyer in payment or part payment of any sums due from the Buyer to TimeLine under these terms;
h. To refuse to allow the Buyer to register for a future Auction or to reject a bid from the Buyer at a future Auction.

33. Limitation of Liability: The Auctioneer has obtained insurance cover in respect of its own legal liability for individual claims. The limits and exclusions in this clause reflect the insurance cover the Auctioneer has been able to arrange and the Buyer is responsible for making his own arrangements for the insurance of any excess loss.

Timeline will under no circumstances be liable to the Buyer, whether in contract, tort (including negligence), breach of statutory duty, or otherwise, arising under or in connection with the contract for:
a. any loss of profits, sales, business or revenue
b. loss of business opportunity
c. an indirect or consequential loss.

Our total liability to you for all losses arising under or in connection to the contract, whether in contract, tort (including negligence), breach of statutory duty, or otherwise, will in no circumstances exceed £500.

Nothing in the Contract limits any liability which cannot legally be limited, including but not limited to liability for:
a. death or personal injury caused by negligence;
b. fraud or fraudulent misrepresentation; and
c. breach of the terms implied by section 12 of the Supply of Goods and Services Act 1979 (title and quiet possession).

This clause 33 shall survive termination of the Contract.

34. Buyer's Indemnity: the Buyer agrees to indemnify TimeLine on a full indemnity basis against all legal and other costs, all losses and expenses incurred as a result of TimeLine taking steps under clause 33.

35. Use of your personal information: TimeLine will only use the Seller's personal information as set out in their privacy policy. TimeLine may amend this policy from time to time. Where Timeline processes any personal data, it will comply with the requirements and obligations under the Data Protection Legislation.

36. Anti-Money Laundering: TimeLine's Anti-Money Laundering Policy sets out TimeLine's policy for ensuring compliance anti-money laundering legislation that applies to some of TimeLine's activities. TimeLine may amend this policy from time to time.

37. Sale of Goods Act: The terms implied by sections 13 to 15 of the Sale of Goods Act 1979 are, to the fullest extent permitted by law, excluded.

38. Severance: If any provision or part-provision of these terms and conditions is or becomes invalid, illegal or unenforceable, it shall be deemed modified to the minimum extent necessary to make it valid, legal and enforceable. If such modification is not possible, the relevant provision or part-provision shall be deemed deleted. Any modification to or deletion of a provision or part-provision under this clause shall not affect the validity and enforceability of the rest of the terms and conditions.

39. Amendments: TimeLine may amend these Terms and Conditions from time to time. Please check our website for our latest terms and conditions.

40. No waiver: No failure or delay by TimeLine to exercise any right or remedy provided under the these Terms and Conditions or by law shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy.

41. Third-Party rights: These Terms & Conditions are between Timeline and a Seller. No other person shall have any rights to enforce any of these terms.

42. Governing Law: these terms and conditions and any dispute or claim arising out of or in connection with them or their subject matter or formation (including non-contractual disputes or claims) shall be governed by, and construed in accordance with, the law of England and Wales.

43. Jurisdiction: the Bidder irrevocably agrees that the courts of England and Wales shall have exclusive jurisdiction to settle any dispute or claim arising out of or in connection with these terms and conditions or its subject matter or formation (including non-contractual disputes or claims). At the sole discretion of TimeLine, the auctioneer may instigate any proceedings within the jurisdiction of the bidder's country of residence.

44. Disputes: in the event that the Buyer has any dispute in relation to any Lot, not being a Lot described as a Group, Collection or other term indicating that the lot comprises more than one object, (such lots being sold cannot be returned in accordance with clause 15), which has been sold, that dispute must be notified to TimeLine in writing within 14 days following the Date of the Sale in order that TimeLine can hold the proceeds pending resolution of the dispute.

In the event of deliberate forgery being claimed for any Lot, the Buyer shall submit two opinions in writing from recognised experts for consideration; the inability of different experts to agree shall not be sufficient grounds. No liability is accepted by TimeLine for any costs/losses of the Buyer, including but not limited to fees, shipping, loss of profit, consequential costs or any other matters beyond the Hammer Price and Buyer's Premium. In all cases, any item must be returned to TimeLine, strictly in the condition it was in at the date of the sale being held; Buyers are advised that any form of destructive examination or testing undertaken will result in claims being rejected; claims resulting from results of tests under a scientific process not generally accepted for use at the Date of the Sale or which were unreasonably expensive in relation to the estimates for the lot or impractical or likely to have caused damage to the Lot at the Date of the Sale will not be allowed.

TimeLine will have no liability to the Buyer after a period of 14 days as then TimeLine will release monies and make payments to Sellers.

Seller's Terms and Conditions

1. Interpretations and Definitions: the following terms generally apply within these Terms and Conditions; other terms are defined within specific sections following:
Auctioneer – the firm TimeLine Auctions Ltd ("TimeLine" hereafter) or its authorised auctioneer, acting as Agent for the Seller. TimeLine is a company registered in England and Wales (company no: 06873501) with registered office at 40 Kilmarnock Drive, Luton, LU2 7YP, UK. The website and telephone number are https://timelineauctions.com and +44 (0) 1277 815121.
Agent – a person or body acting on behalf of another.
ALR – Art Loss Register - All lots with an upper Estimate value of £1,000 and above and all ancient Western Asiatic lots are searched against the Art Loss Register database.
Auction – a sale event whether taking place live in real-time or of extended duration (Timed Auction).
Bid – a sum offered by a Bidder to purchase the Lot.
Bidder – the person offering a Bid.
Buyer – the person who the Lot is Knocked Down to.
Date of Sale – the date on which the Auctioneer Knocks Down the Lot.
Data Protection Legislation –all applicable data protection and privacy legislation in force from time to time in the UK including

the General Data Protection Regulation ((EU) 2016/679) (83) (GDPR); the Data Protection Act 2018; the Privacy and Electronic Communications Directive 2002/58/EC (as updated by Directive 2009/136/EC) and the Privacy and Electronic Communications Regulations 2003 (SI 2003/2426) as amended, and any and all applicable national data protection laws made under or pursuant to the GDPR, as may be amended or superseded from time to time.
Estimate – the estimate for any Lots as set out in the Property Receipt.
Group – any Lot comprising more than one item.
Hammer Price – the amount of the winning bid when Knocked Down by the Auctioneer to a Bidder.
Knock(ed/ing) Down – the act of the Auctioneer in bringing the Hammer down to complete the contract for the sale of the Lot to the Bidder submitting the highest bid.
Lot – the goods for sale.
Net Proceeds-the Hammer Price less the Selling Commission and any charges or expenses levied at Timeline's discretion in accordance with these Terms and Conditions.
Purchase Price – the total sum due for any Lot, including the Hammer Price, the Buyer's Premium, any internet bidding fees, any shipping charges, taxes, duties or any other costs payable to TimeLine.
Reserve Price – the minimum Hammer Price at which a Lot may be Knocked Down
Seller – the person offering the Lot for sale.
Selling Commission – the sum due to TimeLine from the Seller in accordance with clause 10.
Timed Sale –in relation to an unsold Lot, a 28 day timeframe to allow a sale post Auction in accordance with clause 15.
Title – legal rights of ownership of the Lot.
Unsold Fee – 6% (VAT inclusive) of the Reserve Price.
Withdrawal Fee – the fee payable to TimeLine in the event the Seller withdraws a Lot in accordance with clause 14, which shall be 6% (VAT inclusive) of the low Estimate or Reserve Price, whichever is higher.

2. Application: the singular includes the plural and vice versa and any reference to 'he', 'she' or 'it' applies to all of them.

3. Basis of Contract:
a. These terms and conditions apply to the exclusion of any other terms that the Seller seeks to impose or incorporate, or which are implied by trade, custom, practice or course of dealing.
b. Each Seller is required to read the terms and conditions attached to the Property Acceptance/Receipt and acknowledges that he/she has read, accepted and acknowledged the terms of such attachment, in advance of signing the same.
c. As auctioneer, TimeLine acts solely for, and in the interest of, the Seller.

4. Copyright: all cataloguing text, images and other material published by TimeLine (including in relation to any Lot) whether physically or electronically is the property of TimeLine and may not be reproduced, stored in any retrieval system or otherwise transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written consent of TimeLine. Timeline does not guarantee that a device accurately displays the colours and condition of a Lot.

5. Rights to Photographs, Illustrations and Documents: the Seller grants to Timeline full and absolute right to photograph or illustrate any Lot and to use such photographs or illustrations, and any photographs, illustrations or documents provided by the Seller, at any time and at TimeLine's absolute discretion (whether or not in connection with any Auction).

6. Title, Risk and Insurance: Title to any Lot is retained by the Seller until the Purchase Price and all other sums payable by the Buyer have been paid in full in cleared funds to TimeLine; at this point, Title will transfer from the Seller to the Buyer. Risk for the Lot passes to the Buyer at the time the Lot is Knocked Down to the Bidder. TimeLine does not hold any Lot insured after the Lot has been Knocked Down.

7. Seller's Representations and Warranties: in submitting any Lot for sale, the Seller warrants and represents to TimeLine the matters set out in the Property Acceptance/Receipt and Seller's statement of provenance. The Seller will be asked to provide proof of identity and address.

8. Limitation of Liability: The Auctioneer has obtained insurance cover in respect of its own legal liability for individual claims. The limits and exclusions in this clause reflect the insurance cover the Auctioneer has been able to arrange and the Seller is responsible for making his own arrangements for the insurance of any excess loss.

Timeline will under no circumstances be liable to the Seller, whether in contract, tort (including negligence), breach of statutory duty, or otherwise, arising under or in connection with the Contract for:
a. any loss of profits, sales, business or revenue;
b. loss of business opportunity; and
c. an indirect or consequential loss.

TimeLine's total liability to the Seller for all losses arising under or in connection to the Contract, whether in contract, tort (including negligence), breach of statutory duty, or otherwise, will in no circumstances exceed £500.

Nothing in these terms and conditions limits any liability which cannot legally be limited, including but not limited to liability for:
a. death or personal injury caused by negligence;
b. fraud or fraudulent misrepresentation; and
c. breach of the terms implied by section 12 of the Supply of Goods and Services Act 1979 (title and quiet possession).

This clause 8 shall survive termination of the Contract.

9. Seller's Indemnity: the Seller shall indemnify and hold TimeLine harmless from all claims and all direct, indirect or consequential losses (including loss of profits, loss of business, depletion of goodwill and similar losses), costs, proceedings, damages and expenses (including legal and other professional fees and expenses) awarded against or incurred or paid by TimeLine as a result or in connection with:
a. any breach of the warranties referred to in clause 7;
b. any claim made against TimeLine concerning the authenticity of any Lot;
c. any alleged or actual infringement, whether or not under English law, of any third party's Intellectual Property Rights or other rights arising out of the Auction or sale of the Lot.

10. Selling Commission: The standard rate of selling commission payable to TimeLine shall be 18% of the Hammer Price (VAT inclusive).

11. Additional Charges: TimeLine may levy additional charges regarding:

a. Collection of goods from Seller's premises, storage of goods submitted for sale by a Seller and storage of Lots unsold in accordance with clause 15;
b. Further charges at the discretion of TimeLine on advance warning to the Seller for any unusual research, special or additional imaging, testing, consultation with external specialists, conservation, cleaning or other services concerned with presenting the Lot, including VAT or other taxes or duties as applicable.
c. All items submitted for sale in the 'Western Asiatic' category (other than items designated as 'style') and all lots over £1000 will incur an administration charge of £6.00 (VAT inclusive) per item for additional checking, including searches against the ALR.

12. Lots: all goods submitted to TimeLine will be lotted, catalogued and offered by live auction sale, limited timed auction sale, 'buy it now' direct sale or other method at the sole discretion of TimeLine; antiquities, antiques and collectables Lots with a low Estimate of £200 or less and coin Lots with a low Estimate of £100 or less will not normally be illustrated in any printed catalogue and printed text entries may be minimised (images and full text will always be shown on the TimeLine website); Estimates are provided for information only and Hammer Prices may differ from the estimated range.

13. Reserve Price: The Seller may set a Reserve Price on any Lot where the low Estimate exceeds £120 subject to agreeing that an Unsold Fee will become payable to Timeline for any such Reserved Lot which fails to sell; in addition the Seller agrees that the auctioneer may accept a bid received at one bid increment or 10% of the Reserve Price (whichever is higher) below the Reserve Price sum if necessary to sell the Lot.

14. Withdrawal of Lots: Once entered for sale, Lots may be withdrawn by the Seller only upon the agreement of TimeLine and payment to TimeLine of the Withdrawal Fee; a Withdrawal Fee will also be payable should any post-Sale offer be received in accordance with clause 14 but not accepted by the Seller. TimeLine reserves the absolute right to withdraw any Lot from sale for any reason in which circumstance no Withdrawal Fee will be payable. The Seller is thereafter responsible for collection of any Lot which has been withdrawn and clause 15 applies.

15. Unsold Lots and Storage: in the event that a Lot is not sold no Selling Commission is payable unless the Lot was subject to a Reserve Price in which case a sum of 6% (VAT inclusive)of the Reserve Price is payable by the Seller to TimeLine. TimeLine shall retain possession of unsold Lots for a period of twenty-eight days from the date of any Auction for entry into any Timed Sale or against the possibility of receiving post-Sale offers for such Lots. The Seller is thereafter responsible for collection of any unsold goods immediately after this period and Lots will be released after any charges due have been paid in full. Lots not removed by 4.30pm on the seventh working day after the due date will be moved to storage at a transfer cost of £20 plus VAT per Lot and storage charges will thereafter be applied at the rate of £1.90 plus VAT per Lot per day until collected; no Lots may be removed until any storage or other amounts due to TimeLine have been paid in full. In the event that the accrual of storage charges reaches 50% of the Reserve Price or after the expiration of three months from the transfer date, whichever occurs first, Timeline reserve the right to re-sell any and all Lots stored without notice and in any manner at their sole discretion and to apply any proceeds in defrayment of such costs. The Seller will be entitled to receive any credit balance above the amount of the costs on request but will remain liable for any deficit.

16. Payment to Sellers: the Net Proceeds of the Auction will become due and payable to the Seller 30 days following the Date of Sale provided that TimeLine have received cleared payment of the Purchase Price in full from the Buyer.

17. Use of your personal information: TimeLine will only use the Seller's personal information as set out in their privacy policy. TimeLine may amend this policy from time to time. Where Timeline processes any personal data, Timeline will comply with the requirements and obligations under the Data Protection Legislation.

18. Anti-Money Laundering: TimeLine's Anti-Money Laundering Policy sets out TimeLine's policy for ensuring compliance with anti-money laundering legislation that applies to some of TimeLine's activities. TimeLine may amend this policy from time to time.

19. Sale of Goods Act: The terms implied by sections 13 to 15 of the Sale of Goods Act 1979 are, to the fullest extent permitted by law, excluded.

20. Severance: If any provision or part-provision of these terms and conditions is or becomes invalid, illegal or unenforceable, it shall be deemed modified to the minimum extent necessary to make it valid, legal and enforceable. If such modification is not possible, the relevant provision or part-provision shall be deemed deleted. Any modification to or deletion of a provision or part-provision under this clause shall not affect the validity and enforceability of the rest of the terms and conditions.

21. Amendments: TimeLine may amend these Terms and Conditions from time to time. Please check our website for our latest terms and conditions.

22. No waiver: No failure or delay by TimeLine to exercise any right or remedy provided under the these Terms and Conditions or by law shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy.

23. Third-Party rights: These Terms & Conditions are between Timeline and a Seller. No other person shall have any rights to enforce any of these terms.

24. Governing Law: these terms and conditions and any dispute or claim arising out of or in connection with them or their subject matter or formation (including non-contractual disputes or claims) shall be governed by, and construed in accordance with, the law of England and Wales.

25. Jurisdiction: each party irrevocably agrees that the courts of England and Wales shall have exclusive jurisdiction to settle any dispute or claim arising out of or in connection with these terms and conditions or its subject matter or formation (including non-contractual disputes or claims).

TimeLine Auctions
*Est.1858



Connecting Collectors with Ancient Art

Since its founding, TimeLine has connected thousands of collectors with ancient art, introducing new enthusiasts to the joy of collecting and providing a platform for established collectors to develop and expand their collections. Through our beautiful catalogues, website, viewing days and rostrum auctions in central London, we invite you to learn about, enjoy and own antiquities from across the ancient world. Our auctions bring together unique pieces from ancient civilisations ranging from Ancient Egypt, Early Medieval Europe and the classical Mediterranean to the ancient cultures of India and Southeast Asia, China and the pre-Columbian Americas.

TimeLine has developed an unmatched network of collectors, dealers, agents and experts to offer you some of the largest collections of ancient art. Each lot in our auction has been expertly researched, catalogued and professionally photographed, supported by TimeLine's customer satisfaction guarantee. In this process we are proud to draw on the expertise of our consultants and specialists, respected and recognised experts in their fields, to provide our customers with the highest level of service and trust.

For collectors, working with TimeLine is a mutual relationship that grows with every acquisition. Our experienced and passionate staff are committed to bringing ancient art closer to each and every client, regardless of experience and budget, providing them with the opportunity to acquire ancient art with confidence. TimeLine Auctions also provides a comprehensive and confidential selling and valuation service.

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